Cumulative Index
Volumes 1–11 (1974–1985)

A.A. Chesterfield: Ungava Portraits—1902–04, William C. James (Briefly Noted), 9(4), p. 90, Fall 1983.

About Documentary: Anthropology on Film, A Philosophy of People and Art (Robert Edmonds), reviewed by Jim Linton, 5(1), pp. 65–67, Fall 1978.

Abrash, Barbara, and Janet Sternburg, eds., *Historians and Filmmakers: Toward Collaboration* (Briefly Noted), 10(3), p. 96, Summer 1984.

Achtenberg, Ben, *The Cable Book*, reviewed by Kay Beck, 2(2), pp. 124–126, Fall 1975.

Adams, Marie Jeanne (Monni), ed., *Ethnologische Zeitschrift Zürich, 1, 1980*, reviewed by Simon Ottenberg, 8(4), p. 87, Fall 1982.

———, review of *Art in Society: Studies in Style, Culture, and Aesthetics* (Michael Greenhalgh and Vincent Megaw, eds.), 6(3), pp. 92–95, Fall 1980.

Adorno, Rolena, *Paradigms Lost: A Peruvian Indian Surveys Spanish Colonial Society*, 5(2), pp. 78–96, Spring 1979.

Adra, Najwa, review of *The Anthropology of Dance* (Anya Peterson Royce), 5(1), pp. 76–78, Fall 1978.

Aesthetics, Aestheticians, and Critics, Howard S. Becker, 6(1), pp. 58–68, Spring 1980.

African Art in Motion: Icon and Act in the Collection of Katherine Coryton White (Robert Farris Thompson), review essay by Robert Plant Armstrong, 6(2), pp. 77–82, Summer 1980.

Akeret, Robert U., *Photoanalysis*, reviewed by Richard Chalfen, 1(1), pp. 57–60, Fall 1974.

Aleiss, Angela, *Hollywood Addresses Indian Reform: "The Vanishing American,"* 10(4), pp. 53–60, Fall 1984.

Alfred Stieglitz : Photographs and Writings (Sara Greenough and Juan Hamilton, eds.), reviewed by Bonnie Yochelson, 10(2), pp. 84–88, Spring 1984.

Alfred Stieglitz and the Photo-Secession (William Innes Homer), reviewed by Kenneth Finkel, 10(2), pp. 88–89, Spring 1984.

Alland, Alexander, Jr., *The Artistic Animal: An Inquiry into the Biological Roots of Art*, reviewed by Flora S. Kaplan, 5(2), pp. 132–135, Spring 1979.

———, *Author's Response* (to Kaplan's review of *The Artistic Animal* [5(2):132–135]), 6(2), pp. 93–94, Summer 1980.

Allen, Jeanne Thomas, review of *Show Us Life: Toward a History and Aesthetics of the Committed Documentary* (Thomas Waugh), 11(4), pp. 76–78, Fall 1985.

Allen, Robert C., *Looking at "Another Look at the 'Chaser Theory'"*, 10(4), pp. 45–50, Fall, 1984.

Alley Life in Washington: Family, Community, Religion, and Folk Life in the City, 1850–1970 (James Borchert), reviewed by Howard S. Becker, 8(1), pp. 119–120, Winter 1982.

Alpers, Svetlana, *The Art of Describing: Dutch Art in the Seventeenth Century*, reviewed by David Carrier, 9(4), pp. 80–84, Fall 1983.

Alter, Jean, review of *Circus and Culture: A Semiotic Approach* (Paul Bouissac), 6(3), pp. 90–92, Fall 1980.

American Family Life Films, Judith Trojan (Briefly Noted), 9(1), p. 94, Winter 1983.

American Snapshots (Ken Graves and Mitchell Payne, eds.), review essay by Richard Chalfen, 9(3), pp. 70–84, Summer 1983.

Analysis of Historical Photographs: A Method and a Case Study, James Borchert, 7(4), pp. 30–63, Fall 1981.

An Analysis of the Nazi Film "Hitlerjunge Quex," Gregory Bateson, 6(3), pp. 20–55, Fall 1980.

Anderson, Yvonne, *Make Your Own Animated Movies: Yellowball Workshop Film Techniques*, reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.

An Annotated Bibliography of the Visual Arts of East Africa, Eugene C. Burt (Briefly Noted), 8(2), p. 95, Spring 1982.

Anonymous Was a Woman (Mirra Bank), review essay by Judith E. Stein, 6(2), pp. 84–87, Summer 1980.

Another Look at the "Chaser Theory," Charles Musser, 10(4), pp. 24–44, Fall 1984.

Another Place (Frank Cancian), reviewed by John Collier, Jr., 1(1), pp. 60–61, Fall 1974.

Another Way of Telling (John Berger and Jean Mohr), reviewed by Howard S. Becker, 8(4), p. 88, Fall 1982.

The Anthropology of Dance (Anya Peterson Royce), reviewed by Najwa Adra, 5(1), pp. 76–78, Fall 1978.

The Anti-Aesthetic: Essays on Post-Modern Culture, Hal Foster, ed. (Briefly Noted), 10(2), p. 92, Spring 1984.

Antietam: The Photographic Legacy of America's Bloodiest Day (William A. Frassanito), reviewed by James Borchert, 8(4), pp. 84–86, Fall 1982.

Armstrong, Robert Plant, review essay of *African Art in Motion: Icon and Act in the Collection of Katherine Coryton White* (Robert Farris Thompson), 6(2), pp. 77–82, Summer 1980.

Arnheim, Rudolf, review essay of *Picasso's Guernica: The Labyrinth of Narrative and Vision* (Frank D. Russell), 7(2), pp. 84–88, Spring 1981.

Aronson, Lisa, review of *The Fabrics of Culture: The Anthropology of Clothing and Adornment* (Justine M. Cordwell and Ronald A. Schwarz, eds.) , 8(4), pp. 89–91, Fall 1982.

Art, History, and Society: Popular Painting in Shaba, Zaire, Ilona Szombati-Fabian and Johannes Fabian, 3(1), pp. 1–21, Spring 1976.

Art and Communications in the West Bank: Visual Dimensions of Palestinian Nation Building, Dov Shinar, 10(2), pp. 2–15, Spring 1984.

Art and Death in a Senufo Village (Anita J. Glaze), reviewed by Leon Siroto, 10(4), pp. 83–88, Fall 1984.

Art and Its Objects (Richard Wollheim), reviewed by David Carrier, 8(3), pp. 86–88, Summer 1982.

Art as a Structural System: A Study of Hopi Pottery Designs, Laura J. Greenberg, 2(1), pp. 33–50, Spring 1975.

Artful Scribbles (Howard Gardner), reviewed by Brent Wilson and Marjorie Wilson, 7(1), pp. 86–89, Winter 1981.

Art History as Ethnography and as Social Analysis: A Review Essay, Larry Gross, 1(1), pp. 51–56, Fall 1974.

Art in Society: Studies in Style, Culture, and Aesthetics (Michael Greenhalgh and Vincent Megaw, eds.), reviewed by Marie Jeanne (Monni) Adams, 6(3), pp. 92–95, Fall 1980.

Art in the Third Reich (Berthold Hinz), review essay by Amos Vogel, 8(4), pp. 81–84, Fall 1982.

The Artistic Animal: An Inquiry into the Biological Roots of Art (Alexander Alland, Jr.), reviewed by Flora S. Kaplan, 5(2), pp. 132–135, Spring 1979.

The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures (Donald Spoto), reviewed by Paul Messaris, 6(2), pp. 89–90, Summer 1980.

The Art of Describing: Dutch Art in the Seventeenth Century (Svetlana Alpers), reviewed by David Carrier, 9(4), pp. 80–84, Fall 1983.

Art Worlds (Howard S. Becker), reviewed by Bennett M. Berger, 9(1), pp. 76–78, Winter 1983.

Attribution and Inference in the Interpretation of Candid and Staged Film Events, Paul Messaris and Michael Pallenik, 4(1), pp. 51–58, Spring 1977.

Avant Propos: Jean Rouch, Steven Feld, 1(1), pp. 35–36, Fall 1974.

Banish, Roslyn, *City Families—Chicago and London*, reviewed by Richard Chalfen, 5(1), pp. 63–65, Fall 1978.

———, *City Families—Chicago and London*, reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.

Bank, Mirra, *Anonymous Was a Woman* (review essay by Judith E. Stein), 6(2), pp. 84–87, Summer 1980.

Barnouw, Erik, *The Case of the A-Bomb Footage*, 8(1), pp. 7–14, Winter 1982.

———, *The Magician and the Cinema* (Briefly Noted), 7(4), p. 92, Fall 1981.

———, *Torrentius and His Camera*, 10(3), pp. 22–29, Summer 1984.

This index was compiled by Michele Belluomini.

Barsam, Richard, review of *John Grierson: A Documentary Biography* (Forsyth Hardy), 7(3), pp. 91–96, Summer 1981.
Bateson, Gregory, *An Analysis of the Nazi Film "Hitlerjunge Quex,"* 6(3), pp. 20–55, Fall 1980.
Baxandall, Michael, *The Limewood Sculptors of Renaissance Germany*, reviewed by Peter Burke, 8(2), pp. 82–84, Spring 1982.
BBC-TV, *Ways of Seeing* (four programs produced by BBC-TV, 1972), reviewed by George F. Custen, 5(2), pp. 144–148, Spring 1979.
Beaux Gestes: A Guide to French Body Talk (Laurence Wylie and Rick Stafford), reviewed by Ronald C. Rosbottom, 5(2), pp. 136–137, Spring 1979.
Beck, James, *Leonardo's Rules of Painting: An Unconventional Approach to Modern Art*, reviewed by Dona Schwartz, 6(2), pp. 88–89, Summer 1980.
Beck, Kay, review of *The Cable Book* (Ben Achtenberg), 2(2), pp. 124–126, Fall 1975.
Becker, Howard S., *Aesthetics, Aestheticians, and Critics*, 6(1), pp. 58–68, Spring 1980.
———, *Art Worlds*, reviewed by Bennett M. Berger, 9(1), pp. 76–78, Winter 1983.
———, *Photography and Sociology*, 1(1), pp. 3–26, Fall 1974.
———, review of *Alley Life in Washington: Family, Community, Religion, and Folk Life in the City, 1850–1970* (James Borchert), 8(1), pp. 119–120, Winter 1982.
———, review of *Another Way of Telling* (John Berger and Jean Mohr), 8(4), p. 88, Fall 1982.
———, review of *Dorothea Lange and the Documentary Tradition* (Karin Becker Ohrn), 7(1), pp. 90–91, Winter 1981.
———, review of *Our Kind of People: American Groups and Rituals* (Bill Owens), and *Suburbia* (Bill Owens), 3(1), pp. 63–64, Spring 1976.
———, review of *Semiology of Graphs: Diagrams, Networks, Maps* (Jacques Bertin), 10(4), pp. 76–77, Fall 1984.
———, review of *The Visual Display of Quantitative Information* (Edward R. Tufte), 10(4), pp. 76–77, Fall 1984.
Becker, Karin E., *Forming a Profession*, 11(2), pp. 44–60, Spring 1985.
Beckwith, Carol, and Tepilit Ole Saitoti, *Maasai* (Briefly Noted), 8(2), p. 94, Spring 1982.
Before Photography (Peter Galassi), reviewed by Joel Snyder, 8(1), pp. 110–116, Winter 1982.
Ben-Amos, Paula, *Pidgin Languages and Tourist Arts*, 4(2), pp. 128–139, Winter 1977.
Berger, Bennett M., review of *Art Worlds* (Howard S. Becker), 9(1), pp. 76–78, Winter 1983.
Berger, John, and Jean Mohr, *Another Way of Telling*, reviewed by Howard S. Becker, 8(4), p. 88, Fall 1982.
Berger, John, Sven Blomberg, Chris Fox, Michael Dibb, and Richard Hollis, *Ways of Seeing*, reviewed by George F. Custen, 5(2), pp. 144–148, Spring 1979.
"Bernd Lohse, Photojournalist," pp. 76–112, Spring 1985.
Bernd Lohse, Photojournalist, Biographical Sketch, 11(2), p. 76, Spring 1985.
Bertin, Jacques, *Semiology of Graphs: Diagrams, Networks, Maps*, reviewed by Howard S. Becker, 10(4), pp. 76–77, Fall 1984.
Between Theater and Anthropology, Richard Schechner (Briefly Noted), 11(3), p. 94, Summer 1985.
Bial, Raymond, *Frank Sardorus: Photographer* (photo essay), 10(2), pp. 34–43, Spring 1984.
———, *Ivesdale: A Photographic Essay* (Briefly Noted) 9(4), p. 90, Fall 1983.
Bibliography—E. O. Hoppé, Terrence Pepper, 11(2), p. 43, Spring 1985.
Billboard Art, Sally Henderson and Robert Landau (Briefly Noted), 8(2), p. 94, Spring 1982.
Birdwhistell, Ray L., *In Memoriam: Margaret Mead (1901–1978)*, 6(1), p. 3, Spring 1980.
———, review of *Nonverbal Communication: A Research Guide and Bibliography* (Mary Ritchie Key), 5(1), p. 70, Fall 1978.
Biren, Joan E. (JEB), *Lesbian Photography—Seeing through Our Own Eyes*, 9(2), pp. 81–96, Spring 1983.
Blacking, John, and Joann Kealiinohomoku, eds., *The Performing Arts* (World Anthropology, vol. 22) (Briefly Noted), 7(4), p. 91, Fall 1981.
Blumin, Stuart M., with photographs by Hansi Durlach, *The Short Season of Sharon Springs: Portrait of an American Village* (Briefly Noted), 8(2), p. 94, Spring 1982.
Bohannan, Paul, review of *Tiv Song* (Charles Keil), 7(3), pp. 83–86, Summer 1981.
Borbe, Tasso, ed., *Semiotics Unfolding: Proceedings of the Second Congress of the International Association for Semiotic Studies* (Briefly Noted), 10(2), p. 92, Spring 1984.
Borchert, James, *Alley Life In Washington: Family, Community, Religion, and Folk Life in the City, 1850–1970*, reviewed by Howard S. Becker, 8(1), pp. 119–120, Winter 1982.
———, *Analysis of Historical Photographs: A Method and a Case Study*, 7(4), pp. 30–63, Fall 1981.
———, review of *Antietam: The Photographic Legacy of America's Bloodiest Day* (William A. Frassanito), 8(4), pp. 84–86, Fall 1982.
Borgatti, Jean M., *Okpella Masks: In Search of the Parameters of the Beautiful and the Grotesque*, 8(3), pp. 28–40, Summer 1982.
———, review of *Secret Sculptures of Komo: Art and Power in Bamana (Bambara) Initiation Associations* (Patrick R. McNaughton), 6(2), pp. 82–83, Summer 1980.
Bossen, Howard, *A Tall Tale Retold: The Influence of the Photographs of William Henry Jackson on the Passage of the Yellowstone Park Act of 1872*, 8(1), pp. 98–109, Winter 1982.
———, *Zone V: Photojournalism, Ethics, and the Electronic Age*, 11(3), pp. 22–32, Summer 1985.
Bouissac, Paul, *Circus and Culture: A Semiotic Approach*, reviewed by Jean Alter, 6(3), pp. 90–92, Fall 1980.
Braun, Marta, *Muybridge's Scientific Fictions*, 10(3), pp. 2–21, Summer 1984.
———, *The Photographic Work of E.J. Marey*, 9(4), pp. 2–23, Fall 1983.
Bronstein, Léo, *Kaballah and Art*, reviewed by Laurin Raiken, 7(2), pp. 89–93, Spring 1981.
Brooks, Virginia Loring, *Why Dance Films Do Not Look Right: A Study in the Nature of the Documentary of Movement as Visual Communication*, 10(2), pp. 44–67, Spring 1984.
Brown, Kenneth, and Jean Mohr, *Journey Through the Labyrinth: A Photographic Essay on Israel/Palestine*, 8(2), pp. 2–81, Spring 1982.
Burke, Peter, review of *The English Renaissance Miniature* (Roy Strong), 11(3), pp. 91–92, Summer, 1985.
———, review of *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* (David Rosand), 11(4), p. 76, Fall 1985.
Bryson, Norman, *Word and Image: French Painting of the Ancien Régime*, reviewed by David Carrier, 9(3), pp. 84–88, Summer 1983.
Bucher, Bernadette J., *The Savage European: A Structural Approach to European Iconography of the American Indian*, 2(2), pp. 80–86, Fall 1975.
Bunster, Ximena B., *Talking Pictures: A Study of Proletarian Mothers in Lima, Peru*, 5(1), pp. 37–55, Fall 1978.
Burke, Peter, review of *Form and Meaning: Essays on the Renaissance and Modern Art* (Robert Klein), 7(2), p. 88, Spring 1981.
———, review of *The Limewood Sculptors of Renaissance Germany* (Michael Baxandall), 8(2), pp. 82–84, Spring 1982.
Burt, Eugene C., *An Annotated Bibliography of the Visual Arts of East Africa* (Briefly Noted), 8(2), p. 95, Spring 1982.

The Cable Book (Ben Achtenberg), reviewed by Kay Beck, 2(2), pp. 124–126, Fall 1975.

Cahn, Elinor B., Linda G. Rich, and Joan Clark Netherwood, *East Baltimore: Tradition and Transition, A Documentary Photography Project* (photo essay), 7(3), pp. 58–75, Summer 1981.
Caldarola, Victor J., *Visual Contexts: A Photographic Research Method in Anthropology*, 11(3), pp. 33–53, Summer 1985.
Callen, Anthea, *Women Artists of the Arts and Crafts Movement* (review essay by Judith E. Stein), 6(2), pp. 84–87, Summer 1980.
Camera, Spade, and Pen: An Inside View of Southwestern Archaeology, Marc Gaede, photographer, and Marnie Gaede, ed. (Briefly Noted), 9(1), p. 94, Winter 1983.
The Camera and Man, Jean Rouch, 1(1), pp. 37–44, Fall 1974.
The Camera of My Family (Catherine Hanf Noren), reviewed by Mark Silber 5(1), pp. 67–70, Fall 1978.
The Campaign Book for Exhibitors, Nanook of the North, 6(2), pp. 61–76, Summer 1980.
Cancian, Frank, *Another Place*, reviewed by John Collier, Jr., 1(1), pp. 60–61, Fall 1974.
———, *Cancian Replies to Collier* [review of *Another Place* 1(1): 60–61], 2(1), pp. 60–61, Spring 1975.
Carey, John, *Temporal and Spatial Transitions in American Fiction Films*, 1(1), pp. 45–50, Fall 1974.
Caricature, Newspapers, and Politics—Paris in the 1830s, Judith Wechsler, 7(4), pp. 2–29, Fall 1981.
Carnival!, Umberto Eco, V. V. Ivanov, and Monica Rector (Briefly Noted), 11(3), p. 94, Summer 1985.
Carrier, David, review of *Art and Its Objects* (Richard Wollheim), 8(3), pp. 86–88, Summer 1982.
———, review of *The Art of Describing: Dutch Art in the Seventeenth Century* (Svetlana Alpers), 9(4), pp. 80–84, Fall 1983.
———, review of *Formations of Pleasure* (Fredric Jameson, Victor Burgin, Cora Kaplan, et al.), 10(4), pp. 88–91, Fall 1984.
———, review of *The Transfiguration of the Commonplace* (Arthur C. Danto), 8(3), pp. 86–88, Summer 1982.
———, review of *We Won't Play Nature to Your Culture* (Barbara Kruger), 10(4), pp. 88–91, Fall 1984.
———, review of *Word and Image: French Painting of the Ancien Régime* (Norman Bryson), 9(3), pp. 84–88, Summer 1983.
———, and Mark Roskill, *John Berger as Critic* (review essay), 7(2), pp. 72–84, Spring 1981.
The Case of the A-Bomb Footage, Erik Barnouw, 8(1), pp. 7–14, Winter 1982.
The Cashinahua of Eastern Peru (Kenneth M. Kensinger, Phyllis Rabineau, et al.), reviewed by Mary W. Helms, 8(2), pp. 89–90, Spring 1982.
Caton, Joseph H., review of *Diana and Nikon: Essays on the Aesthetic of Photography* (Janet Malcolm), 8(1), pp. 125–128, Winter 1982.
———, review of *Photography and Society* (Gisèle Freund), 8(1), pp. 125–128, Winter 1982.
The Celluloid Closet: Homosexuality in the Movies (Vito Russo), review essay by Richard Dyer, 9(2), pp. 52–56, Spring 1983.
Cézanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art (Richard Shiff), reviewed by Margaret Olin, 11(3), pp. 86–89, Summer 1985.
Chalfen, Richard, *Cinéma Naïveté: A Study of Home Moviemaking as Visual Communication*, 2(2), pp. 87–103, Fall 1975.
———, *A Sociovidistic Approach to Children's Filmmaking: The Philadelphia Project*, 7(1), pp. 2–32, Winter 1981.
———, review of essay *American Snapshots* (Ken Graves and Mitchell Payne, eds.), 9(3), pp. 70–84, Summer 1983.
———, review of *City Families—Chicago and London* (Roslyn Banish), 5(1), pp. 63–65, Fall 1978.
———, *Exploiting The Vernacular: Studies of Snapshot Photography* (review essay), 9(3), pp. 70–84, Summer 1983.
———, review essay of *Family Photographs—Content, Meaning and Effect* (Julia Hirsch), 9(3), pp. 70–84, Summer 1983.
———, review of *The New Photography* (Frank Webster), 10(3), pp. 89–91, Summer 1984.
— —, review of *Photoanalysis* (Robert U. Akeret), 1(1), pp. 57–60, Fall 1974.
———, review essay of *The Snapshot* (Jonathan Green ed.), 9(3), pp. 70–84, Summer 1983.
———, review essay of *The Snapshot Photograph—The Rise of Popular Photography 1888–1939* (Brian Coe and Paul Gates), 9(3), pp. 70–84, Summer 1983.
———, review essay of *Time Frames—The Meaning of Family Pictures* (Michael Lesy), 9(3), pp. 70–84, Summer 1983.
"The Chaser Theory," 10(4), pp. 24–52, Fall 1984.
Cheatwood, Derral, review of *On Photography* (Susan Sontag), 5(2), pp. 140–143, Spring 1979.
Children as Filmmakers (John Lidstone and Don McIntosh), reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.
Children and the Formal Features of Television: Approaches and Findings of Experimental and Formative Research, Manfred Meyer, ed. (Briefly Noted), 11(3), p. 94, Summer 1985.
Chronicle of a Film, Edgar Morin, 11(1), pp. 4–29, Winter 1985.
"Chronicle of a Summer," ed. by Steven Feld, trans. by Steven Feld and Anny Ewing, 11(1), pp. 2–78, Winter 1985.
"Chronicle of a Summer": The Film, 11(1), pp. 38–70, Winter 1985.
"Chronicle of a Summer": The Point of View of the "Characters," 11(1), pp. 71–78, Winter 1985.
Chronology and Bibliography, Bernd Lohse, 11(2), p. 82, Spring 1985.
Chronology—E. O. Hoppé, Terence Pepper, 11(2), p. 42, Spring 1985.
Cinema, The Magic Vehicle, Adam Garbicz and Jacek Klinowski (Briefly Noted), 9(3), p. 94, Summer 1983.
Cinéma et anthropologie (Claudine de France), reviewed by Steven Feld, 9(3), p. 88, Summer 1983.
Cinéma Naïveté: A Study of Home Moviemaking as Visual Communication, Richard Chalfen, 2(2), pp. 87–103, Fall 1975.
The Cinema of the Future?, Jean Rouch, 11(1), pp. 30–37, Winter 1985.
Circus and Culture: A Semiotic Approach (Paul Bouissac), reviewed by Jean Alter, 6(3), pp. 90–92, Fall 1978.
City Families—Chicago and London (Roslyn Banish), reviewed by Richard Chalfen, 5(1), pp. 63–65, Fall 1978.
———, reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.
Clarence H. White Reconsidered: An Alternative to the Modernist Aesthetic of Straight Photography, Bonnie Yochelson, 9(4), pp. 24–44, Fall 1983.
Clothing Store Windows: Communication through Style, Bertha Means, 7(4), pp. 64–71, Fall 1981.
Coe, Brian, and Paul Gates, *The Snapshot Photograph—The Rise of Popular Photography 1888–1939* (review essay by Richard Chalfen), 9(3), pp. 70–84, Summer 1983.
Cohen, David S., text, and Donald P. Lokuta, photographs, *Ukrainian-Americans: An Ethnic Portrait* (photo essay), 9(1), pp. 36–52, Winter 1983.
Coles, Robert, *The Old Ones of New Mexico*, photographs by Alex Harris, reviewed by Edward T. Hall, 2(1), pp. 59–60, Spring 1975.
Collier, John, Jr., review of *Another Place* (Frank Cancian), 1(1), pp. 60–61, Fall 1974.
Collins, Henry B., Frederica de Laguna, Edmund Carpenter, and Peter Stone, *The Far North: 2000 Years of American Eskimo and Indian Art* (review essay by Aldona Jonaitis), 6(2), pp. 90–92, Summer 1980.
Comments on Work with Film Preliterates in Africa, John Wilson, 9(1), pp. 30–35, Winter 1983.
Communication and Class Struggle, Vol. Two: Liberation, Socialism, Armand Mattelart and Seth Siegelaub, eds. (Briefly Noted), 10(2), p. 92, Spring 1984.
Conger, Amy, *Some Observations about Contemporary Cuban Photography: The Union of Cuban Writers and Artists (UNEAC)*, 8(4), pp. 62–80, Fall 1982.
Construction of Pictorial Meaning, Pavel Machotka and John P. Spiegel, 5(2), pp. 115–131, Spring 1979.
The Contribution of Sol Worth to Anthropology, Margaret Mead, 4(2), p. 67, Winter 1977.

Cook, Bruce L., *Understanding Pictures in Papua New Guinea*, reviewed by Paul Messaris, 9(1), pp. 82–83, Winter 1983.
Cordwell, Justine M., and Ronald A. Schwarz, eds., *The Fabrics of Culture: The Anthropology of Clothing and Adornment*, reviewed by Lisa Aronson, 8(4), pp. 89–91, Fall 1982.
A Crack in the Mirror: Reflexive Perspectives in Anthropology, Jay Ruby, ed. (Briefly Noted), 8(3), p. 96, Summer 1982.
Cultural Influence on Perception, Lenora Shargo Foerstel, 4(1), pp. 7–50, Spring 1977.
Curry, Timothy J., and Alfred C. Clarke, *Introducing Visual Sociology*, reviewed by George Psathas, 5(1), pp. 70–72, Fall 1978.
Custen, George F., review of *Ways of Seeing* (four programs produced by BBC-TV, 1972), 5(2), pp. 144–148, Spring 1979.
———, review of *Ways of Seeing* (John Berger, Sven Blomberg, Chris Fox, Michael Dibb, and Richard Hollis), 5(2), pp. 144–148, Spring 1979.
Czitrom, Daniel, *The Redemption of Leisure: The National Board of Censorship and the Rise of Motion Pictures in New York City, 1900–1920*, 10(4), pp. 2–6, Fall 1984.

D'Anella, Mary, *Portrait of a Family*, 5(2), pp. 97–114, Spring 1979.
Danforth, Loring M., *The Death Rituals of Rural Greece* (Briefly Noted), 9(3), p. 95, Summer 1983.
Danto, Athur C., *The Transfiguration of the Commonplace*, reviewed by David Carrier, 8(3), pp. 86–88, Summer 1982.
Danzker, Jo-Anne Birnie, *Robert Flaherty/Photographer*, 6(2), pp. 5–32, Summer 1980.
Davenport, William H., *The National Gallery Presents Ethnographic Art from Oceania* (review essay), 7(1), pp. 74–81, Winter 1981.
Davies, Brenda, ed., *International Directory of Film and TV Documentation Sources* (Briefly Noted), 8(3), p. 96, Summer 1982.
The Death Rituals of Rural Greece, Loring M. Danforth (Briefly Noted), 9(3), p. 95, Summer 1983.
Decoding the Worlds of Television, Leona Jaglom and Howard Gardner, 7(1), pp. 33–47, Winter 1981.
A Definition of Caricature and Caricature and Recognition, David Perkins, 2(1), pp. 1–24, Spring 1975.
Denzin, Norman K., *Reflections on the Social Psychologists' Video Camera* (review essay), 11(4), pp. 78–82, Fall 1985.
DeSousa, Michael A., and Martin J. Medhurst, *Political Cartoons and American Culture: Significant Symbols of Campaign 1980*, 8(1), pp. 84–97, Winter 1982.
The Development of Standards for Scientific Films in German Ethnography, Martin Taureg, 9(1), pp. 19–29, Winter 1983.
Diana and Nikon: Essays on the Aesthetic of Photography (Janet Malcolm), reviewed by Joseph H. Caton, 8(1), pp. 125–128, Winter 1982.
Diman, Muriel, Julie M. Gustafson, and Nancy Peckinham, *Toward A Cinema of Ideas*, 8(1), pp. 61–70, Winter 1982.
Display as Structure and Revelation: On Seeing the Shiva Exhibition (review essay), Michael W. Meister, 7(4), pp. 84–89, Fall 1981.
Dobroszycki, Lucjan, and Barbara Kirshenblatt-Gimblett, *Image Before My Eyes—A Photographic History of Jewish Life in Poland, 1864–1939*, reviewed by Yeshayahu Nir, 5(2), pp. 138–140, Spring 1979.
The Documentary Conscience: A Casebook in Film Making (Alan Rosenthal), reviewed by John Stuart Katz, 9(3), pp. 92–93, Summer 1983.
Documentary Film on Television: An Introduction, Alan Rosenthal, 8(1), pp. 2–6, Winter 1982.
Documentary Photography, A Personal View (Bill Owens), reviewed by Ellan Young, 7(1), pp. 92–93, Winter 1981.
Documentary without Ontology, Joel Snyder, 10(1), pp. 78–95, Winter 1984.
Document of a Documentary: "Fate of a Child," Leo Seltzer, 8(3), pp. 41–54, Summer 1982.
Dorfman, Elsa, *Elsa's Housebook: A Woman's Photojournal*, reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.
Dorothea Lange and the Documentary Tradition (Karin Becker Ohrn), reviewed by Howard S. Becker, 7(1), pp. 90–91, Winter 1981.
Drawing a Circle in Washington Square Park, Sally Harrison, 10(2), pp. 68–83, Spring 1984.
Drew, Robert L., *An Independent with the Networks*, 8(1), pp. 15–23, Winter 1982.
Duncan, Ian, review of *Godard: Images, Sounds, Politics* (Colin MacCabe), 8(3), pp. 80–82, Summer 1982.
———, review of *The Imaginary Signifier: Psychoanalysis and the Cinema* (Christian Metz), 9(4), pp. 76–80, Fall 1983.
———, review of *Questions of the Cinema* (Stephen Heath), 9(4), pp. 76–80, Fall 1983.
Dunlop, Ian, *Ethnographic Filmmaking in Australia: The First Seventy Years (1898–1968)*, 9(1), pp. 11–18, Winter 1983.
———, *Dunlop Replies to Rouch*, 2(1), p. 62, Spring 1975.
Dustbowl Descent, Bill Ganzel (Briefly Noted), 10(4), p. 92, Fall 1984.
Dutton, Denis, ed., *The Forger's Art: Forgery and the Philosophy of Art*, reviewed by Gary Alan Fine, 10(4), pp. 77–80, Fall 1984.
Dyer, Richard, *Seen to Be Believed: Some Problems in the Representation of Gay People as Typical*, 9(2), pp. 2–19, Spring 1983.
———, *Vito Russo, The Celluloid Closet: Homosexuality in the Movies* (review essay), 9(2), pp. 52–56, Spring 1983.

Eadie, Frank, Brian Sutton-Smith, and Michael Griffin, *Filmmaking by "Young Filmmakers,"* 9(4), pp. 65–75, Fall 1983.
East Baltimore: Tradition and Transition, A Documentary Photography Project (photo essay), Linda G. Rich, Joan Clark Netherwood, and Elinor B. Cahn, 7(3), pp. 58–75, Summer 1981.
Eckman, Bruce K., review of *Nonverbal Communication, Interaction and Gesture*, (Adam Kendon, ed.), 8(3), pp. 95–96, Summer 1982.
Eco, Umberto, V. V. Ivanov, and Monica Rector, *Carnival!* (Briefly Noted), 11(3), p. 94, Summer 1985.
Edmonds, Robert, *About Documentary: Anthropology on Film, A Philosophy of People and Art*, reviewed by Jim Linton, 5(1), pp. 65–67, Fall 1978.
Edwars, Elizabeth, and Lynne Williamson, *World on a Glass Plate: Early Anthropological Photographs from the Pitt Rivers Museum, Oxford* (Briefly Noted), 8(2), p. 94, Spring 1982.
Ekman, Paul, *The Face of Man: Expressions of Universal Emotions in a New Guinea Village*, reviewed by Robert Bates Graber, 7(1), pp. 83–85, Winter 1981.
———, ed., *Emotion in the Human Face*, reviewed by Stuart J. Sigman, 9(4), pp. 88–89, Fall 1983.
Ellsworth, Phoebe C., review of *Videotape on Trial: A View from the Jury Box* (Gerald R. Miller and Norman E. Fontes), 8(2), pp. 84–86, Spring 1982.
Elsa's Housebook: A Woman's Photojournal (Elsa Dorfman), reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.
"Emil Hoppé, Pictorialist," 11(2), pp. 4–43, Spring 1985.
Emil Otto Hoppé, 1878–1972, Bill Jay, 11(2), pp. 4–10, Spring 1985.
Emotion in the Human Face (Paul Ekman, ed.), reviewed by Stuart J. Sigman, 9(4), pp. 88–89, Fall 1983.
The English Renaissance Miniature (Roy Strong), reviewed by Peter Burke, 11(3), pp. 91–92, Summer 1985.
Enlightened Women in Darkened Lands—A Lantern Slide Lecture, Daile Kaplan, 10(1), pp. 61–77, Winter 1984.
Enyeart, James L., Robert Monroe, and Philip Stokes, *Three Classic American Photographs: Texts and Contexts* (Briefly Noted), 9(3), p. 94, Summer 1983.
Eskimo Art: Tradition and Innovation in North Alaska (Dorothy Jean Ray), reviewed by Nelson H. H. Graburn, 5(1), pp. 72–73, Fall 1978.

Ethnocriticism: Israelis of Moroccan Ethnicity Negotiate the Meaning of "Dallas," Tamar Liebes, 10(3), pp. 46–72, Summer 1984.
Ethnographic Filmmaking in Australia: The First Seventy Years (1898–1968), Ian Dunlop, 9(1), pp. 11–18, Winter 1983.
Ethnologische Zeitschrift Zürich, 1, 1980 (Marie Jeanne [Monni] Adams, ed.), reviewed by Simon Ottenberg, 8(4), p. 87, Fall 1982.
Evans, Harold, *Pictures on a Page: Photojournalism and Picture Editing,* reviewed by Harvey Molotch, 8(2), pp. 86–88, Spring 1982.
Evidence (Mike Mandel and Larry Sultan), reviewed by Drew Moniot, 5(1), pp. 73–76, Fall 1978.
Ewing, Anny, and Steven Feld, translation of *"Chronicle of a Summer,"* ed. by Steven Feld, 11(2), pp. 2–78, Winter 1985.
Exploiting the Vernacular: Studies of Snapshot Photography (review essay), Richard Chalfen, 9(3), pp. 70–84, Summer 1983.
The Eyes of the Proletariat: The Worker-Photography Movement in Weimar Germany, Hanno Hardt and Karin B. Ohrn, 7(4), pp. 72–83, Fall 1981.

Fabian, Johannes, and Ilona Szombati-Fabian, *Art, History and Society: Popular Painting in Shaba, Zaire,* 3(1), pp. 1–21, Spring 1976.
The Fabrics of Culture: The Anthropology of Clothing and Adornment (Justine M. Cordwell and Ronald A. Schwarz, eds.), reviewed by Lisa Aronson, 8(4), pp. 89–91, Fall 1982.
The Face of Man: Expressions of Universal Emotions in a New Guinea Village (Paul Ekman), reviewed by Robert Bates Graber, 7(1), pp. 83–85, Winter 1981.
The Family Album of Lucybelle Crater (Ralph Eugene Meatyard), reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.
Family Photographs—Content, Meaning and Effect (Julia Hirsch), review essay by Richard Chalfen, 9(3), pp. 70–84, Summer 1983.
The Far North: 2000 Years of American Eskimo and Indian Art (Henry B. Collins, Frederica de Laguna, Edmund Carpenter, and Peter Stone), review essay by Aldona Jonaitis, 6(2), pp. 90–92, Summer 1980.
Fashion and Fetishism: A Social History of the Corset, Tight-Lacing and Other Forms of Body-Sculpture in the West (David Kunzle), reviewed by Nancy A. Hewitt, 9(1), pp. 78–82, Winter 1983.
Feld, Steven, *Avant Propos: Jean Rouch,* 1(1), pp. 35–36, Fall 1974.
———, *Introduction: Editor's Note,* 11(1), pp. 2–3, Winter 1985.
———, translation of *The Situation and Tendencies of the Cinema in Africa, Part 1* (Jean Rouch), 2(1), pp. 51–58, Spring 1975.
———, translation of *The Situation and Tendencies of the Cinema in Africa, Part 2* (Jean Rouch), 2(2), pp. 112–121, Fall 1975.
———, review of *Cinéma et anthropologie* (Claudine de France), 9(3), p. 88, Summer 1983.
———, ed., *"Chronicle of a Summer,"* trans. by Steven Feld and Anny Ewing, 11(1), pp. 2–78, Winter 1985.
———, and Shari Robertson, translation of *On the Vicissitudes of the Self: The Possessed Dancer, the Magician, the Sorcerer, the Filmmaker, and the Ethnographer* (Jean Rouch), 5(1), pp. 2–8, Fall 1978.
———, and Shari Robertson, translation of *The Perceived and the Named* (Christian Metz), 6(3), pp. 56–68, Fall 1980.
———, and Carroll Williams, *Toward a Researchable Film Language,* 2(1), pp. 25–32, Spring 1975.
Fieldwork with a Cinema, Karl G. Heider, 9(1), pp. 2–10, Winter 1983.
Film/Culture: Explorations of Cinema in its Social Context (Sari Thomas, ed.), reviewed by Michael Griffin, 10(3), pp. 94–95, Summer 1984.
Filming Collective Behavior and the Problem of Foreshortened Perspective: A Corrective Method, Ronald T. Wohlstein, 4(2), pp. 81–85, Winter 1977.
Filmmaking by "Young Filmmakers," Frank Eadie, Brian Sutton-Smith, and Michael Griffin, 9(4), pp. 65–75, Fall 1983.
Fine, Gary Alan, review of *The Forger's Art: Forgery and the Philosophy of Art* (Denis Dutton, ed.), 10(4), pp. 77–80, Fall 1984.
Finkel, Kenneth, review of *Alfred Stieglitz and the Photo-Secession* (William Innes Homer), 10(2), pp. 88–89, Spring 1984.
Fins, Stephanie, text, and Rita Nannini, photographs, *Seeking a Better Life: Jewish Poultry Farmers in New Jersey* (photo essay), 11(3), pp. 54–77, Summer 1985.
Foerstel, Lenora Shargo, *Cultural Influence on Perception,* 4(1), pp. 7–50, Spring 1977.
The Forger's Art: Forgery and the Philosophy of Art (Denis Dutton, ed.), reviewed by Gary Alan Fine, 10(4), pp. 77–80, Fall 1984.
Form and Meaning: Essays on the Renaissance and Modern Art (Robert Klein), reviewed by Peter Burke, 7(2), p. 88, Spring 1981.
Formations of Pleasure (Fredric Jameson, Victor Burgin, Cora Kaplan, et al.), reviewed by David Carrier, 10(4), pp. 88–91, Fall 1984.
Forming a Profession, Karin E. Becker, 11(2), pp. 44–60, Spring 1985.
Form in Indigenous Art: Schematisation in the Art of Aboriginal Australia and Prehistoric Europe (Peter J. Ucko, ed.), reviewed by Nancy D. Munn, 9(1), pp. 84–86, Winter 1983.
The Forms of Caricature: Physiognomy and Political Bias, Mitchel Goldman and Margaret Hagen, 5(1), pp. 30–36, Fall 1978.
Foster, Hal, ed., *The Anti-Aesthetic: Essays on Post-Modern Culture* (Briefly Noted), 10(2), p. 92, Spring 1984.
France, Claudine de, *Cinéma et anthropologie,* reviewed by Steven Feld, 9(3), p. 88, Summer 1983.
Francis L. Cooper, Spruce Hill Photographer, Jay Ruby, 11(4), pp. 12–29, Fall 1985.
Frank Sardorus: Photographer (photo essay), Raymond Bial, 10(2), pp. 34–43, Spring 1984.
Franz Boas and Photography, Ira Jacknis, 10(1), pp. 2–60, Winter 1984.
Frassanito, William A., *Antietam: The Photographic Legacy of America's Bloodiest Day,* reviewed by James Borchert, 8(4), pp. 84–86, Fall 1982.
Freedman, Diane C., *Introduction to Dance Literacy: Perception and Notation of Dance Patterns* (Nadia Chilkovsky Nahumck), 6(1), pp. 84–87, Spring 1980.
Freund, Gisèle, *Photography and Society,* reviewed by Joseph H. Caton, 8(1), pp. 125–128, Winter 1982.
Friedman, Lester D., *Hollywood's Image of the Jew,* reviewed by John Stuart Katz, 9(1), pp. 87–93, Winter 1983.
Frisby, John P., *Seeing: Illusion, Brain and Mind,* reviewed by Colin Ware, 8(1), pp. 123–125, Winter 1982.
From Graven Images: Patterns of Modern Materialism (Chandra Mukerji), reviewed by Nicholas Garnham, 11(3), pp. 92–93, Summer 1985.
From the Hopi Snake Dance to "The Ten Commandments": Edward S. Curtis as Filmmaker, Mick Gidley, 8(3), pp. 70–79, Summer 1982.

Gaede, Marc, photographer, and Marnie Gaede, ed., *Camera, Spade, and Pen: An Inside View of Southwestern Archaeology* (Briefly Noted), 9(1), p. 94, Winter 1983.
Galassi, Peter, *Before Photography,* reviewed by Joel Snyder, 8(1), pp. 110–116, Winter 1982.
Ganzel, Bill, *Dustbowl Descent* (Briefly Noted), 10(4), p. 92, Fall 1984.
Garbicz, Adam, and Jacek Klinowski, *Cinema, The Magic Vehicle* (Briefly Noted), 9(3), p. 94, Summer 1983.
Gardner, Howard, *Artful Scribbles,* reviewed by Brent Wilson and Marjorie Wilson, 7(1), pp. 86–89, Winter 1981.
———, *On the Acquisition of First Symbol Systems,* 3(1), pp. 22–37, Spring 1976.

———, and Leona Jaglom, *Decoding the Worlds of Television*, 7(1), pp. 33–47, Winter 1981.
Garnham, Nicholas, review of *From Graven Images: Patterns of Modern Materialism* (Chandra Mukerji), 11(3), pp. 92–93, Summer 1985.
Gartenberg, Jon, *Vitagraph before Griffith: Forging Ahead in the Nickelodeon Era*, 10(4), pp. 7–23, Fall 1984.
Gender Advertisements, Erving Goffman, 3(2), pp. 69–154, Fall 1976.
Georgia O'Keeffe: The Artist's Landscape, Todd Webb (Briefly Noted), 10(4), p. 92, Fall 1984.
Gerbner, George, *Symbolic Functions of "Drug Abuse": A Mass Communication Approach*, 1(1), pp. 27–34, Fall 1974.
Gidley, Mick, *From the Hopi Snake Dance to "The Ten Commandments": Edward S. Curtis as Filmmaker*, 8(3), pp. 70–79, Summer 1982.
———, *Hoppés Romantic America*, 11(2), pp. 11–41, Spring 1985.
Gilbert, Craig, *Reflections on "An American Family,"* 8(1), pp. 24–54, Winter 1982.
Glaze, Anita J., *Art and Death in a Senufo Village*, reviewed by Leon Siroto, 10(4), pp. 83–88, Fall 1984.
Glazer, Mark, review of *Walbiri Iconography* (Nancy D. Munn), 2(2), pp. 126–127, Fall 1975.
Godard: Images, Sounds, Politics (Colin MacCabe), reviewed by Ian Duncan, 8(3), pp. 80–82, Summer 1982.
Goffman, Erving, *Gender Advertisements*, 3(2), pp. 69–154, Fall 1976.
Gold, Peter, *Returning Photographs to the Indians*, 9(3), pp. 2–14, Summer 1983.
———, review of *Hopi Photographers/Hopi Images* (Victor Masayesva Jr. and Erin Younger, eds.), 10(3), pp. 86–89, Summer 1984.
Goldberg, Vicki, *Photography in Print: Writings from 1816 to the Present* (Briefly Noted), 7(4), p. 92, Fall 1981.
Golding, Peter, and Philip Elliot, *Making the News*, reviewed by Vincent Mosco, 7(4), pp. 89–91, Fall 1981.
Goldman, Mitchel, and Margaret Hagen, *The Forms of Caricature: Physiognomy and Political Bias*, 5(1), pp. 30–36, Fall 1978.
Gombrich, E. H., *The Sense of Order: A Study in the Psychology of Decorative Art*, reviewed by D. N. Perkins, 6(1), pp. 77–81, Spring 1980.
Graber, Robert Bates, review of *The Face of Man: Expressions of Universal Emotions in a New Guinea Village* (Paulk Ekman), 7(1), pp. 83–85, Winter 1981.
Graburn, Nelson, H. H., review of *Eskimo Art: Tradition and Innovation in North Alaska* (Dorothy Jean Ray), 5(1), pp. 72–73, Fall 1978.
Graham-Brown, Sarah, *Palestinians and Their Society*, reviewed by Yeshayahu Nir, 8(3), pp. 93–95, Summer 1982.
Graphics in Demography, Susan Cotts Watkins, 11(3), pp. 2–21, Summer 1985.
Graves, Ken, and Mitchell Payne, eds., *American Snapshots* (review essay by Richard Chalfen), 9(3), pp. 70–84, Summer 1983.
Green, Jonathan, ed., *The Snapshot* (review essay by Richard Chalfen), 9(3), pp. 70–84, Summer 1983.
Greenberg, Laura J., *Art as a Structural System: A Study of Hopi Pottery Designs*, 2(1), pp. 33–50, Spring 1975.
Greenhalgh, Michael, and Vincent Megaw, eds., *Art in Society: Studies in Style, Culture, and Aesthetics*, reviewed by Marie Jeanne (Monni) Adams, 6(3), pp. 92–95, Fall 1980.
Greenough, Sara, and Juan Hamilton, eds., *Alfred Stieglitz: Photographs and Writings*, reviewed by Bonnie Yochelson, 10(2), pp. 84–88, Spring 1984.
Greer, Germaine, *The Obstacle Race: The Fortunes of Women Painters and Their Work* (review essay by Judith E. Stein), 6(2), pp. 84–87, Summer 1980.
Griffin, Michael, review of *Film/Culture: Explorations of Cinema in Its Social Context* (Sari Thomas, ed.), 10(3), pp. 94–95, Summer 1984.
———, Frank Eadie, and Brian Sutton-Smith, *Filmmaking by "Young Filmmakers,"* 9(4), pp. 65–75, Fall 1983
Gross, Larry, *Art History as Ethnography and as Social Analysis: A Review Essay*, 1(1), pp. 51–56, Fall 1974.
———, *Life vs. Art: The Interpretation of Visual Narratives*, 11(4), pp. 2–11, Fall 1985.
———, *Sol Worth and the Study of Visual Communications*, 6(3), pp. 2–19, Fall 1980.
———, and Paul Messaris, *Interpretations of a Photographic Narrative by Viewers in Four Age Groups*, 4(2), pp. 99–111, Winter 1977.
———, and Jay Ruby, *Editorial*, 6(1), p. 2, Spring 1980.
———, ed., *Studying Visual Communication*, Sol Worth (Briefly Noted), 7(4), p. 92, Fall 1981.
"A Gunman in Town!" Children Interpret a Comic Book, Michael J. Pallenik, 3(1), pp. 38–51, Spring 1976.
Gustafson, Julie M., with Nancy Peckinham and Muriel Diman, *Toward a Cinema of Ideas*, 8(1), pp. 61–70, Winter 1982.
Guzzetti, Alfred, *Two or Three Things I Know about Her: Analysis of a Film by Godard*, review by John Paul Russo, 8(3), pp. 82–86, Summer 1982.

Hagen, Margaret, and Mitchel Goldman, *The Forms of Caricature: Physiognomy and Political Bias*, 5(1), pp. 30–36, Fall 1978.
Hales, Peter B., *Silver Cities: The Photography of American Urbanization, 1839–1915*, reviewed by Miles Orvell, 10(4), pp. 80–83, Fall 1984.
Hall, Edward T., *Handbook for Proxemic Research* (special edition), 1974.
———, review of *The Old Ones of New Mexico* (Robert Coles, photographs by Alex Harris), 2(1), pp. 59–60, Spring 1975.
Handbook for Proxemic Research, Edward T. Hall (special edition), 1974.
Hansen, Judith Friedman, *The Proxemics of Danish Daily Life*, 3(1), pp. 52–62, Spring 1976.
Harald Lechenperg, Photojournalist, Jay Ruby, 11(2), pp. 61–75, Spring 1985.
Haratonik, Peter, and Kit Laybourne, eds., *Video and Kids, Radical Software/Changing Channels*, reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.
Hardt, Hanno, and Karin B. Ohrn, *The Eyes of the Proletariat: The Worker-Photography Movement in Weimar Germany*, 7(4), pp. 72–83, Fall 1981.
Hardy, Forsyth, *John Grierson: A Documentary Biography*, reviewed by Richard Barsam, 7(3), pp. 91–96, Summer 1981.
Harrison, Sally, *Drawing a Circle in Washington Square Park*, 10(2), pp. 68–83, Spring 1984.
Harry Fisher, Pathfinder to the Spirit: A View from Having Been There (photo essay), Michael E. Northrup, 7(2), pp. 39–56, Spring 1981.
Harvey, P. D. A., *The History of Topographic Maps: Symbols, Pictures and Surveys*, reviewed by Wilbur Zelinsky, 8(3), pp. 88–89, Summer 1982.
Hearth and Home: Images of Women in the Mass Media (Gaye Tuchman, Arlene Kaplan Daniels, and James Benet, eds.), reviewed by Michael Morgan, 5(2), pp. 137–138, Spring 1979.
Heath, Stephen, *Questions of Cinema*, reviewed by Ian Duncan, 9(4), pp. 76–80, Fall 1983.
Heider, Karl G. *Fieldwork with a Cinema*, 9(1), pp. 2–10, Winter 1983.
Helms, Mary W., review of *The Cashinahua of Eastern Peru* (Kenneth M. Kensinger, Phyllis Rabineau, et al.), 8(2), pp. 89–90, Spring 1982.
Henderson, Sally, and Robert Landau, *Billboard Art* (Briefly Noted), 8(2), p. 94, Spring 1982.
Hewitt, Nancy A., review of *Fashion and Fetishism: A Social History of the Corset, Tight-Lacing and Other Forms of Body-Sculpture in the West* (David Kunzle), 9(1), pp. 78–82, Winter 1983.
Hill, John T., ed., *Walker Evans at Work*, reviewed by Stuart Liebman, 10(2), pp. 89–91, Spring 1984.

Hinz, Berthold, *Art in the Third Reich* (review essay by Amos Vogel), 8(4), pp. 81–84, Fall 1982.
Hirsch, Julia, *Family Photographs—Content, Meaning and Effect* (review essay by Richard Chalfen), 9(3), pp. 70–84, Summer 1983.
Historians and Filmmakers: Toward Collaboration, Barbara Abrash and Janet Sternburg, eds. (Briefly Noted), 10(3), p. 96, Summer 1984.
The History of Photography: From 1830 to the Present Day (Beaumont Newhall), reviewed by Stuart Liebman, 10(3), pp. 92–93, Summer 1984.
The History of Topographic Maps: Symbols, Pictures and Surveys (P. D. A. Harvey), reviewed by Wilbur Zelinsky, 8(3), pp. 88–89, Summer 1982.
Hitchcock—The Murderous Gaze, William Rothman (Briefly Noted), 9(4), p. 90, Fall 1983.
Hockings, Paul, ed., *Principles of Visual Anthropology*, reviewed by Duncan Holaday, 4(1), pp. 59–62, Spring 1977.
Holaday, Duncan, review of *Principles of Visual Anthropology* (Paul Hockings, ed.), 4(1), pp. 59–62, Spring 1977.
Hollander, Anne, *Seeing Through Clothes*, reviewed by David Kunzle, 7(2), pp. 94–96, Spring 1981.
Hollywood Addresses Indian Reform: "The Vanishing American," Angela Aleiss, 10(4), pp. 53–60, Fall 1984.
Hollywood's Image of the Jew (Lester D. Friedman), reviewed by John Stuart Katz, 9(1), pp. 87–93, Winter 1983.
Homer, William Innes, *Alfred Stieglitz and the Photo-Secession*, reviewed by Kenneth Finkel, 10(2), pp. 88–89, Spring 1984.
Hopi Kachina: Spirit of Life (Dorothy K. Washburn, ed.), reviewed by M. Jane Young, 8(1), pp. 117–118, Winter 1982.
Hopi Photographers/Hopi Images (Victor Masayesva, Jr. and Erin Younger), reviewed by Peter Gold, 10(3), pp. 86–89, Summer 1984.
Hoppé's Romantic America, Mick Gidley, 11(2), pp. 11–41, Spring 1985.
"How Do You Like America?", Bernd Lohse, 11(2), pp. 80–81, Spring 1985.
How I See the Yoruba See Themselves, Stephen Sprague, 5(1), pp. 9–28, Fall 1978.
A Human Comedy: Physiognomy and Caricature in 19th Century Paris (Judith Wechsler), reviewed by David Kunzle, 9(3), pp. 89–91, Summer 1983.

Iconography of a Scandal: Political Cartoons and the Eulenburg Affair, James D. Steakley, 9(2), pp. 20–51, Spring 1983.
Image Before My Eyes—A Photographic History of Jewish Life in Poland, 1864–1939 (Lucjan Dobroszycki and Barbara Kirshenblatt-Gimblett), reviewed by Yeshayahu Nir, 5(2), pp. 138–140, Spring 1979.
"Images of the U.S.A.," 11(2), pp. 2–112, Spring 1985
The Imaginary Signifier: Psychoanalysis and the Cinema (Christian Metz), reviewed by Ian Duncan, 9(4), pp. 76–80, Fall 1983.
"Imitation White Man": Images of Transformation at the Carlisle Indian School, Lonna M. Malmsheimer, 11(4), pp. 54–75, Fall 1985.
An Independent with the Networks, Robert L. Drew, 8(1), pp. 15–23, Winter 1982.
In Memoriam: Margaret Mead (1901–1978), Ray L. Birdwhistell, 6(1), p. 3, Spring 1980.
Interaction of Media, Cognition, and Learning (Gavriel Salomon), reviewed by Paul Messaris, 8(1), pp. 121–122, Winter 1982.
International Directory of Film and TV Documentation Sources, Brenda Davies, ed. (Briefly Noted), 8(3), p. 96, Summer 1982.
An Interpretation of "Man with the Mc ie Camera," Bertrand Sauzier, 11(4), pp. 30–53, Fall 1985.
Interpretations of a Photographic Narrative by Viewers in Four Age Groups, Paul Messaris and Larry Gross, 4(2), pp. 99–111, Winter 1977.
An Interview with Bernd Lohse, Jay Ruby, 11(2), pp. 77–79, Spring 1985.
Intintoli, Michael, review of *Mass-Mediated Culture* (Michael R. Real), 6(1), pp. 90–93, Spring 1980.
Introducing Visual Sociology (Timothy J. Curry and Alfred C. Clarke), reviewed by George Psathas, 5(1), pp. 70–72, Fall 1978.
Introduction to "Cultural Influence on Perception" (Lenora Shargo Foerstel), Margaret Mead, 4(1), pp. 3–4, Spring 1977.
Introduction to Dance Literacy: Perception and Notation of Dance Patterns (Nadia Chilkovsky Nahumck), reviewed by Diane C. Freedman, 6(1), pp. 84–87, Spring 1980.
Invented Worlds: The Psychology of the Arts (Ellen Winner), reviewed by Brian Sutton-Smith, 9(4), pp. 85–86, Fall 1983.
Is an Ethnographic Film a Filmic Ethnography?, Jay Ruby, 2(2), pp. 104–111, Fall 1975.
Israel Television Documentary and "Pillar of Fire," Alan Rosenthal, 8(1), pp. 71–83, Winter 1982.
Ivesdale: A Photographic Essay, Raymond Bial (Briefly Noted), 9(4), p. 90, Fall 1983.

Jacknis, Ira, *Franz Boas and Photography*, 10(1), pp. 2–60, Winter 1984.
Jaglom, Leona, and Howard Gardner, *Decoding the Worlds of Television*, 7(1), pp. 33–47, Winter 1981.
James, William C., *A. A. Chesterfield: Ungava Portraits—1902–04* (Briefly Noted), 9(4), p. 90, Fall 1983.
Jameson, Fredric, Victor Burgin, Cora Kaplan, et al., *Formations of Pleasure*, reviewed by David Carrier, 10(4), pp. 88–91, Fall 1984.
Japan Color, Ikko Tanaka and Koike Kazuko (Briefly Noted), 10(3), p. 96, Summer 1984.
Jaworski, Gary Dean, review of *On Reading* (André Kertész), 9(4), pp. 87–88, Fall 1983.
Jay, Bill, *Emil Otto Hoppé, 1878–1972*, 11(2), pp. 4–10, Spring 1985.
JEB (Joan E. Biren), *Lesbian Photography—Seeing through Our Own Eyes*, 9(2), pp. 81–96, Spring 1983.
John Berger as Critic (review essay), Mark Roskill and David Carrier, 7(2), pp. 72–84, Spring 1981.
John Grierson: A Documentary Biography (Forsyth Hardy), reviewed by Richard Barsam, 7(3), pp. 91–96, Summer 1981.
The Joliet Prison Photographs (photo essay), Richard Lawson, 8(4), pp. 46–61, Fall 1982.
Jonaitis, Aldona, review essay of *The Far North: 2000 Years of American Eskimo and Indian Art* (Henry B. Collins, Frederica de Laguna, Edmund Carpenter, and Peter Stone), 6(2), pp. 90–92, Summer 1980.
———, review essay of *Looking at Indian Art of the Northwest Coast* (Hilary Stewart), 6(2), pp. 90–92, Summer 1980.
Jordan, John O., *A Sum of Destructions: Violence, Paternity, and Art in Picasso's "Guernica,"* 8(3), pp. 2–27, Summer 1982.
Journey Through the Labyrinth: A Photographic Essay on Israel/Palestine, Kenneth Brown and Jean Mohr, 8(2), pp. 2–81, Spring 1982.
Jowett, Garth, and James M. Linton, *Movies as Mass Communication* (Briefly Noted), 9(1), p. 94, Winter 1983.
Jules-Rosette, Bennetta, *The Potters and the Painters: Art by and about Women in Urban Africa*, 4(2), pp. 112–127, Winter 1977.

Kaballah and Art (Léo Bronstein), reviewed by Laurin Raiken, 7(2), pp. 89–93, Spring 1981.
Kaplan, Daile, *Enlightened Women in Darkened Lands—A Lantern Slide Lecture*, 10(1), pp. 61–77, Winter 1984.
Kaplan, Flora S., review of *The Artistic Animal: An Inquiry into the Biological Roots of Art* (Alexander Alland, Jr.), 5(2), pp. 132–135, Spring 1979.
———, *Reviewer's Reply* (to Alland), 6(2), pp. 94–96, Summer 1980.

Katcher, Aaron Honori, *Performance and Reality: Interpretation of Observed Behavior in Dreams, Hysteria, and Hypnosis*, 7(1), pp. 63–73, Winter 1981.
Katz, Elihu, *Media Events: The Sense of Occasion*, 6(3), pp. 84–89, Fall 1980.
Katz, John Stuart, review of *The Documentary Conscience: A Casebook in Film Making* (Alan Rosenthal), 9(3), pp. 92–93, Summer 1983.
———, review of *Hollywood's Image of the Jew* (Lester D. Friedman), 9(1), pp. 87–93, Winter 1983.
Kaye, Harvey J., review of *Nicaragua June 1978–July 1979* (Susan Meiselas), 8(3), pp. 90–93, Summer 1982.
Keil, Charles, review of *Spirit World: Pattern in the Expressive Culture of Afro-American New Orleans* (Michael P. Smith), 11(3), pp. 90–91, Summer 1985.
———, *Tiv Song*, reviewed by Paul Bohannan, 7(3), pp. 83–86, Summer 1981.
Kendon, Adam, ed., *Nonverbal Communication, Interaction and Gesture*, reviewed by Bruce K. Eckman, 6(3), pp. 95–96, Summer 1982.
Kensinger, Kenneth M., Phyllis Rabineau, et al., *The Cashinahua of Eastern Peru*, reviewed by Mary W. Helms, 8(2), pp. 89–90, Spring 1982.
Kertész, André, *On Reading*, reviewed by Gary Dean Jaworski, 9(4), pp. 87–88, Fall 1983.
Key, Mary Ritchie, *Nonverbal Communication: A Research Guide and Bibliography*, reviewed by Ray L. Birdwhistell, 5(1), p. 70, Fall 1978.
———, ed., *The Relationship of Verbal and Nonverbal Communication*, reviewed by Stuart J. Sigman, 8(2), pp. 90–93, Spring 1982.
Kirkpatrick, Joanna, *The Painted Rickshaw as Culture Theater*, 10(3), pp. 73–85, Summer 1984.
Klein, Robert, *Form and Meaning: Essays on the Renaissance and Modern Art*, reviewed by Peter Burke, 7(2), p. 88, Spring 1981.
Kraut, Robert E., review of *Skill in Nonverbal Communication: Individual Differences* (Robert Rosenthal, ed.), 7(1), pp. 81–83, Winter 1981.
Kromm, Jane, *Psychological States and the Artist: The Problem of Michaelangelo*, 6(1), pp. 69–76, Spring 1980.
Kruger, Barbara, *We Won't Play Nature to Your Culture*, reviewed by David Carrier, 10(4), pp. 88–91, Fall 1984.
Kunzle, David, *Fashion and Fetishism: A Social History of the Corset, Tight-Lacing and Other Forms of Body-Sculpture in the West*, reviewed by Nancy A. Hewitt, 9(1), pp. 78–82, Winter 1983.
———, *Pop Art as Consumerist Realism*, 10(2), pp. 16–33, Spring 1984.
———, review of *A Human Comedy: Physiognomy and Caricature in 19th Century Paris* (Judith Wechsler), 9(3), pp. 89–91, Summer 1983.
———, review of *Seeing Through Clothes* (Anne Hollander), 7(2), pp. 94–96, Spring 1981.

The Language of Images, W. J. T. Mitchell, ed. (Briefly Noted), 9(1), p. 94, Winter 1983.
Larsen, Roger, Lynne Hofer, and Jaime Barrios, *Young Animators and Their Discoveries*, reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.
Larson, Rodger, with Ellen Meade, *Young Filmmakers*, reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.
Lawson, Richard, *The Joliet Prison Photographs* (photo essay), 8(4), pp. 46–61, Fall 1982.
Leonardo's Rules of Painting: An Unconventional Approach to Modern Art (James Beck), reviewed by Dona Schwartz, 6(2), pp. 88–89, Summer 1980.
Lesbian Photography—Seeing through Our Own Eyes, JEB (Joan E. Biren), 9(2), pp. 81–96, Spring 1983.
Lesy, Michael, *Time Frames—The Meaning of Family Pictures* (review essay by Richard Chalfen), 9(3), pp. 70–84, Summer 1983.
Lidstone, John, and Don McIntosh, *Children as Filmmakers*, reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.
Liebes, Tamar, *Ethnocriticism: Israelis of Moroccan Ethnicity Negotiate the Meaning of "Dallas,"* 10(3), pp. 46–72, Summer 1984.
Liebman, Stuart, review of *The History of Photography: From 1830 to the Present Day* (Beaumont Newhall), 10(3), pp. 92–93, Summer 1984.
———, review of *Walker Evans at Work* (John T. Hill, ed.), 10(2), pp. 89–91, Spring 1984.
Life vs. Art: The Interpretation of Visual Narratives, Larry Gross, 11(4), pp. 2–11, Fall 1985.
Limbacher, James L., *Sexuality in World Cinema* (Briefly Noted), 10(3), p. 96, Summer 1984.
The Limewood Sculptors of Renaissance Germany (Michael Baxandall), reviewed by Peter Burke, 8(2), pp. 82–84, Spring 1982.
Linton, Jim, review of *About Documentary: Anthropology on Film, A Philosophy of People and Art* (Robert Edmonds), 5(1), pp. 65–67, Fall 1978.
Lohse, Bernd, *Chronology and Bibliography*, 11(2), p. 82, Spring 1985.
———, *"How Do You Like America?"*, 11(2), pp. 80–81, Spring 1985.
Lokuta, Donald P., photographs, and David S. Cohen, text, *Ukrainian-Americans: An Ethnic Portrait* (photo essay), 9(1), pp. 36–52, Winter 1983.
Looking at "Another Look at the 'Chaser Theory'," Robert C. Allen, 10(4), pp. 45–50, Fall 1984.
Looking at Indian Art of the Northwest Coast (Hillary Stewart), review essay by Aldona Jonaitis, 6(2), pp. 90–92, Summer 1980.
Lotman, Jurij, *Semiotics of the Cinema* (review essay by Jerry L. Savaggio), 7(3), pp. 87–91, Summer 1981.
A Loud Song (Daniel Seymour), reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.
Lyman, Christopher M., *The Vanishing Race and Other Illusions: Photographs of Indians by Edward S. Curtis*, reviewed by Joanna Cohan Scherer, 11(3), pp. 78–85, Summer 1985.

Maasai, Carol Beckwith and Tepilit Ole Saitoti (Briefly Noted), 8(2), p. 94, Spring 1982.
MacCabe, Colin, *Godard: Images, Sounds, Politics*, reviewed by Ian Duncan, 8(3), pp. 80–82, Summer 1982.
Machotka, Pavel, and John P. Spiegel, *Construction of Pictorial Meaning*, 5(2), pp. 115–131, Spring 1979.
McNaughton, Patrick R., *Secret Sculptures of Komo: Art and Power in Bamana (Bambara) Initiation Associations*, reviewed by Jean M. Borgatti, 6(2), pp. 82–83, Summer 1980.
The Magician and the Cinema, Erik Barnouw (Briefly Noted), 7(4), p. 92, Fall 1981.
Makavejev, Dusan, *Nikola Tesla Radiated a Blue Light*, 6(3), pp. 69–75, Fall 1980.
Make Your Own Animated Movies: Yellowball Workshop Film Techniques (Yvonne Anderson), reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.
Making the News (Peter Golding and Philip Elliot), reviewed by Vincent Mosco, 7(4), pp. 89–91, Fall 1981.
Malcolm, Janet, *Diana and Nikon: Essays on the Aesthetic of Photography*, reviewed by Joseph H. Caton, 8(1), pp. 125–128, Winter 1982.
Malmsheimer, Lonna M., *"Imitation White Man": Images of Transformation at the Carlisle Indian School*, 11(4), pp. 54–75, Fall 1985.
Mandel, Mike, and Larry Sultan, *Evidence*, reviewed by Drew Moniot, 5(1), pp. 73–76, Fall 1978.

Margaret Mead: Anthropologist of Our Time, photo essay arranged by Rhoda Metraux and Shari Segel, 6(1), pp. 4–14, Spring 1980.
Margaret Mead and Gregory Bateson on the Use of the Camera in Anthropology, 4(2), pp. 78–80, Winter 1977.
Margaret Mead and the Shift from "Visual Anthropology" to the "Anthropology of Visual Communication," Sol Worth, 6(1), pp. 15–22, Spring 1980.
Masayesva, Victor, Jr., and Erin Younger, eds., *Hopi Photographers/Hopi Images*, reviewed by Peter Gold, 10(3), pp. 86–89, Summer 1984.
Mass-Mediated Culture (Michael R. Real), reviewed by Michael Intintoli, 6(1), pp. 90–93, Spring 1980.
Mast, Gerald, ed , *The Movies in Our Midst* (Briefly Noted), 9(1), p. 94, Winter 1983.
Mattelart, Armand, and Seth Siegelaub, eds., *Communication and Class Struggle, Vol. Two: Liberation, Socialism* (Briefly Noted), 10(2), p. 92, Spring 1984.
Mead, Margaret, *The Contribution of Sol Worth to Anthropology*, 4(2), p. 67, Winter 1977.
———, *Introduction to "Cultural Influence on Perception"* (Lenora Shargo Foerstel), 4(1), pp. 3–4, Spring 1977.
———, review of *Through Navajo Eyes: An Exploration of Film Communication and Anthropology* (Sol Worth and John Adair), 2(2), pp. 122–124, Fall 1975.
Means, Bertha, *Clothing Store Windows: Communication through Style*, 7(4), pp. 64–71, Fall 1981.
Meatyard, Ralph Eugene, *The Family Album of Lucybelle Crater*, reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.
Medhurst, Martin J., and Michael A. DeSousa, *Political Cartoons and American Culture: Significant Symbols of Campaign 1980*, 8(1), pp. 84–97, Winter 1982.
Media Events: The Sense of Occasion, Elihu Katz, 6(3), pp. 84–89, Fall 1980.
Meiselas, Susan, *Nicaragua June 1978–July 1979*, reviewed by Harvey J. Kaye, 8(3), pp. 90–93, Summer 1982.
Meister, Michael W., *Display as Structure and Revelation: On Seeing the Shiva Exhibition* (review essay), 7(4), pp. 84–89, Fall 1981.
Messaris, Paul, review of *The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures* (Donald Spoto), 6(2), pp. 89–90, Summer 1980.
———, review of *Interaction of Media, Cognition, and Learning* (Gavriel Salomon), 8(1), pp. 121–122, Winter 1982.
———, review of *Understanding Pictures in Papua New Guinea* (Bruce L. Cook), 9(1), pp. 82–83, Winter 1983.
———, and Larry Gross, *Interpretations of a Photographic Narrative by Viewers in Four Age Groups*, 4(2), pp. 99–111, Winter 1977.
———, and Michael Pallenik, *Attribution and Inference in the Interpretation of Candid and Staged Film Events*, 4(1), pp. 51–58, Spring 1977.
Metraux, Rhoda, and Shari Segel, *Margaret Mead: Anthropologist of Our Time* (arrangement of photo essay), 6(1), pp. 4–14, Spring 1980.
Metz, Christian, *The Imaginary Signifier: Psychoanalysis and the Cinema*, reviewed by Ian Duncan, 9(4), pp. 76–80, Fall 1983.
———, *The Perceived and the Named*, trans. by Steven Feld and Shari Robertson, 6(3), pp. 56–68, Fall 1980.
Meyer, Manfred, ed., *Children and the Formal Features of Television: Approaches and Findings of Experimental and Formative Research* (Briefly Noted), 11(3), p. 94, Summer 1985.
A Microanalysis of Performance Structure and Time in Kathakali Dance-Drama, Philip Zarrilli, 9(3), pp. 50–69, Summer 1983.
Miller, Gerald R., and Norman E. Fontes, *Videotape on Trial: A View from the Jury Box*, reviewed by Phoebe C. Ellsworth, 8(2), pp. 84–86, Spring 1982.
Miscreation, Richard Shiff, 7(2), pp. 57–71, Spring 1981.
Mitchell, W. J. T., ed., *The Language of Images* (Briefly Noted), 9(1), p. 94, Winter 1983.
Mohr, Jean, and Kenneth Brown, *Journey Through the Labyrinth: A Photographic Essay on Israel/Palestine*, 8(2), pp. 2–81, Spring 1982.
Molotch, Harvey, review of *Pictures on a Page: Photojournalism and Picture Editing* (Harold Evans), 8(2), pp. 86–88, Spring 1982.
Moniot, Drew, review of *Evidence* (Mike Mandel and Larry Sultan), 5(1), pp. 73–76, Fall 1978.
Morgan, Michael, review of *Hearth and Home: Images of Women in the Mass Media* (Gaye Tuchman, Arlene Kaplan Daniels, and James Benet, eds.), 5(2), pp. 137–138, Spring 1979.
Morin, Edgar, *Chronicle of a Film*, 11(1), pp. 4–29, Winter 1985.
Mosco, Vincent, review of *Making the News* (Peter Golding and Philip Elliot), 7(4), pp. 89–91, Fall 1981.
Movies as Mass Communication, Garth Jowett and James M. Linton (Briefly Noted), 9(1), p. 94, Winter 1983.
The Movies in Our Midst, Gerald Mast, ed. (Briefly Noted), 9(1), p. 94, Winter 1983.
Mukerji, Chandra, *Visual Language in Science and the Exercise of Power: The Case of Cartography in Early Modern Europe*, 10(3), pp. 30–45, Summer 1984.
———, *From Graven Images: Patterns of Modern Materialism*, reviewed by Nicholas Garnham, 11(3), pp. 92–93, Summer 1985.
Munn, Nancy D., *Walbiri Iconography*, reviewed by Mark Glazer, 2(2), pp. 126–127, Fall 1975.
———, review of *Form in Indigenous Art: Schematisation in the Art of Aboriginal Australia and Prehistoric Europe* (Peter J. Ucko, ed.), 9(1), pp. 84–86, Winter 1983.
Munsterberg, Marjorie, *The World Viewed: Works of Nineteenth–Century Realism*, 8(3), pp. 55–69, Summer 1982.
Musello, Christopher, *Studying the Home Mode: An Exploration of Family Photography and Visual Communication*, 6(1), pp. 23–42, Spring 1980.
Musser, Charles, *Another Look at the "Chaser Theory,"* 10(4), pp. 24–44, Fall 1984.
——— *Reply to Allen* (Looking at "Another Look at the 'Chaser Theory' "), 10(4), pp. 51–52, Fall 1984.
Muybridge's Scientific Fictions, Marta Braun, 10(3), pp. 2–21, Summer 1984.
My Favorite Foods are Dr. Pepper, Collard Greens, and Pizza, I'm Sure I'll Be A Good Clown, Phyllis Rogers, 6(1), pp. 43–57, Spring 1980.

Nahumck, Nadia Chilkovsky, *Introduction to Dance Literacy: Perception and Notation of Dance Patterns*, reviewed by Diane C. Freedman, 6(1), pp. 84–87, Spring 1980.
Nannini, Rita, photographs, and Stephanie Fins, text, *Seeking a Better Life: Jewish Poultry Farmers in New Jersey* (photo essay), 11(3), pp. 54–77, Summer 1985.
Nanook and the North, Paul Rotha with the assistance of Basil Wright, 6(2), pp. 33–60, Summer 1980.
The National Gallery Presents Ethnographic Art from Oceania (review essay), William H. Davenport, 7(1), pp. 74–81, Winter 1981.
Netherwood, Joan Clark, Elinor B. Cahn, and Linda G. Rich, *East Baltimore: Tradition and Transition, A Documentary Photography Project* (photo essay), 7(3), pp. 58–75, Summer 1981.
Newhall, Beaumont, *The History of Photography: From 1830 to the Present Day*, reviewed by Stuart Liebman, 10(3), pp. 92–93, Summer 1984.
The New Photography (Frank Webster), reviewed by Richard Chalfen, 10(3), pp. 89–91, Summer 1984.
Nicaragua June 1978–July 1979 (Susan Meiselas), reviewed by Harvey J. Kaye, 8(3), pp. 90–93, Summer 1982.
Nikola Tesla Radiated a Blue Light, Dusan Makavejev, 6(3), pp. 69–75, Fall 1980.
Nir, Yeshayahu, *Phillips, Good, Bonfils, and the Human Image in Early Holy Land Photography*, 8(4), pp. 33–45, Fall 1982.

———, review of *Image Before My Eyes—A Photographic History of Jewish Life in Poland, 1864–1939* (Lucjan Dobroszycki and Barbara Kirshenblatt-Gimblett), 5(2), pp. 138–140, Spring 1979.
———, review of *Palestinians and Their Society* (Sarah Graham-Brown), 8(3), pp. 93–95, Summer 1982.
Nonverbal Communication, Interaction and Gesture, (Adam Kendon, ed.), reviewed by Bruce K. Eckman, 8(3), pp. 95–96, Summer 1982.
Nonverbal Communication: A Research Guide and Bibliography (Mary Ritchie Key), reviewed by Ray L. Birdwhistell, 5(1), p. 70, Fall 1978.
Noren, Catherine Hanf, *The Camera of My Family,* reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.
Northrup, Michael E., *Harry Fisher, Pathfinder to the Spirit: A View from Having Been There* (photo essay), 7(2), pp. 39–56, Spring 1981.
The Nude as a Metaphor (photo essay), Becky Young, 9(3), pp. 25–49, Summer 1983.

The Obstacle Race: The Fortunes of Women Painters and Their Work (Germaine Greer), review essay by Judith E. Stein, 6(2), pp. 84–87, Summer 1980.
Ohrn, Karin Becker, *Dorothea Lange and the Documentary Tradition,* reviewed by Howard S. Becker, 7(1), pp. 90–91, Winter 1981.
———, and Hanno Hardt, *The Eyes of the Proletariat: The Worker-Photography Movement in Weimar Germany,* 7(4), pp. 72–83, Fall 1981.
Okpella Masks: In Search of the Parameters of the Beautiful and the Grotesque, Jean M. Borgatti, 8(3), pp. 28–40, Summer 1982.
The Old Ones of New Mexico (Robert Coles, photographs by Alex Harris), reviewed by Edward T. Hall, 2(1), pp. 59–60, Spring 1975.
Olin, Margaret, review of *Cézanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art* (Richard Shiff), 11(3), pp. 86–89, Summer 1985.
On Metaphor (Sheldon Sacks, ed.), reviewed by Carla Sarett, 6(1), pp. 81–84, Spring 1980.
On Photography (Susan Sontag), reviewed by Derral Cheatwood, 5(2), pp. 140–143, Spring 1979.
On Reading (André Kertész), reviewed by Gary Dean Jaworski, 9(4), pp. 87–88, Fall 1983.
On the Acquisition of First Symbol Systems, Howard Gardner, 3(1), pp. 22–37, Spring 1976.
On the Vicissitudes of the Self: the Possessed Dancer, the Magician, the Sorcerer, the Filmmaker, and the Ethnographer (Jean Rouch), trans. by Steven Feld and Shari Robertson, 5(1), pp. 2–8, Fall 1978.
Orvell, Miles, review of *Silver Cities: The Photography of American Urbanization, 1839–1915* (Peter B. Hales), 10(4), pp. 80–83, Fall 1984.
The Other Worlds of Joe Steinmetz (photo essay), Jay Ruby, 10(4), pp. 61–75, Fall 1984.
Ottenberg, Simon, review of *Ethnologische Zeitschrift Zürich, 1, 1980* (Marie Jeanne [Monni] Adams, ed.), 8(4), p. 87, Fall 1982.
Our Kind of People: American Groups and Rituals (Bill Owens), reviewed by Howard S. Becker, 3(1), pp. 63–64, Spring 1976.
Owens, Bill, *Documentary Photography, A Personal View,* reviewed by Ellan Young, 7(1), pp. 92–93, Winter 1981.
———, *Our Kind of People: American Groups and Rituals,* reviewed by Howard S. Becker, 3(1), pp. 63–64, Spring 1976.
———, *Publish Your Own Book,* reviewed by Ellan Young, 7(1), pp. 92–93, Winter 1981.
———, *Suburbia,* reviewed by Howard S. Becker, 3(1), pp. 63–64, Spring 1976.

The Painted Rickshaw as Culture Theater, Joanna Kirkpatrick, 10(3), pp. 73–85, Summer 1984.
Painting in Cinquecento Venice: Titian, Veronese, Tintoretto (David Rosand), reviewed by Peter Burke, 11(4), p. 76, Fall 1985.
Palestinians and Their Society (Sarah Graham-Brown), reviewed by Yeshayahu Nir, 8(3), pp. 93–95, Summer 1982.
Pallenik, Michael J., *"A Gunman in Town!" Children Interpret a Comic Book,* 3(1), pp. 38–51, Spring 1976.
———, and Paul Messaris, *Attribution and Inference in the Interpretation of Candid and Staged Film Events,* 4(1), pp. 51–58, Spring 1977.
Paradigms Lost: A Peruvian Indian Surveys Spanish Colonial Society, Rolena Adorno, 5(2), pp. 78–96, Spring 1979.
Peckinham, Nancy, Muriel Diman, and Julie M. Gustafson, *Toward A Cinema of Ideas,* 8(1), pp. 61–70, Winter 1982.
Penn, Irving, *Worlds in a Small Room,* reviewed by Jay Ruby, 4(1), pp. 62–63, Spring 1977.
Pepper, Terence, *Bibliography—E. O. Hoppé,* 11(2), p. 43, Spring 1985.
———, *Chronology—E. O. Hoppé,* 11(2), p. 42, Spring 1985.
The Perceived and the Named, Christian Metz, trans. by Steven Feld and Shari Robertson, 6(3), pp. 56–68, Fall 1980.
Performance and Reality: Interpretation of Observed Behavior in Dreams, Hysteria, and Hypnosis, Aaron Honori Katcher, 7(1), pp. 63–73, Winter 1981.
The Performing Arts (World Anthropology, vol. 22), John Blacking and Joann Kealiinohomoku, eds. (Briefly Noted), 7(4), p. 91, Fall 1981.
Perkins, David, *A Definition of Caricature and Caricature and Recognition,* 2(1), pp. 1–24, Spring 1975.
———, review of *The Sense of Order: A Study in the Psychology of Decorative Art* (E. H. Gombrich), 6(1), pp. 77–81, Spring 1980.
Phillips, Good, Bonfils, and the Human Image in Early Holy Land Photography, Yeshayahu Nir, 8(4), pp. 33–45, Fall 1982.
Photoanlaysis (Robert U. Akeret), reviewed by Richard Chalfen, 1(1), pp. 57–60, Fall 1974.
Photographers at Work: A Sociology of Photographic Styles (Barbara Rosenblum), reviewed by Dan Schiller, 6(1), pp. 87–90, Spring 1980.
The Photographic Work of E. J. Marey, Marta Braun, 9(4), pp. 2–23, Fall 1983.
Photographs of the Piegan (photo essay), Roland Reed, 7(1), pp. 48–62, Winter 1981.
Photography Against the Grain: Essays and Photo Works 1973–1983, Allan Sekula (Briefly Noted), 11(3), p. 94, Summer 1985.
Photography and Society (Gisèle Freund), reviewed by Joseph H. Caton, 8(1), pp. 125–128, Winter 1982.
Photography and Sociology, Howard S. Becker, 1(1), pp. 3–26, Fall 1974.
Photography in Print: Writings from 1816 to the Present, Vicki Goldberg (Briefly Noted), 7(4), p. 92, Fall 1981.
Picasso's Guernica: The Labyrinth of Narrative and Vision (Frank D. Russell), review essay by Rudolf Arnheim, 7(2), pp. 84–88, Spring 1981.
Pictures as Documents: Resources for the Study of North American Ethnohistory, Joanna Cohan Scherer, 2(2), pp. 65–66, Fall 1975.
Pictures on a Page: Photojournalism and Picture Editing (Harold Evans), reviewed by Harvey Molotch, 8(2), pp. 86–88, Spring 1982.
Pidgin Languages and Tourist Arts, Paula Ben-Amos, 4(2), pp. 128–139, Winter 1977.
Political Cartoons and American Culture: Significant Symbols of Campaign 1980, Michael A. DeSousa and Martin J. Medhurst, 8(1), pp. 84–97, Winter 1982.
Pop Art as Consumerist Realism, David Kunzle, 10(2), pp. 16–33, Spring 1984.
Portrait of a Family, Mary D'Anella, 5(2), pp. 97–114, Spring 1979.

Posener, Jill, *Spray It Loud* (Briefly Noted), 9(3), p. 94, Summer 1983.
Pose Preference in Social and Business Photographs, Janet Mills Ragan and Albert D. Smouse, 7(3), pp. 76–82, Summer 1981.
The Potters and the Painters: Art by and about Women in Urban Africa, Bennetta Jules-Rosette, 4(2), pp. 112–127, Winter 1977.
Presidentes Municipales (photo essay), Richard Tichich, 6(3), pp. 76–83, Fall 1980.
Principles of Visual Anthropology (Paul Hockings, ed.), reviewed by Duncan Holaday, 4(1), pp. 59–62, Spring 1977.
Producing Documentaries for Network Television, Richard Richter, 8(1), pp. 55–60, Winter 1982.
The Proxemics of Danish Daily Life, Judith Friedman Hansen, 3(1), pp. 52–62, Spring 1976.
Psathas, George, review of *Introducing Visual Sociology* (Timothy J. Curry and Alfred C. Clarke), 5(1), pp. 70–72, Fall 1978.
Psychological States and the Artist: The Problem of Michaelangelo, Jane Kromm, 6(1), pp. 69–76, Spring 1980.
Publish Your Own Book (Bill Owens), reviewed by Ellan Young, 7(1), pp. 92–93, Winter 1981.

Questions of Cinema (Stephen Heath), reviewed by Ian Duncan, 9(4), pp. 76–80, Fall 1983.

Ragan, Janet Mills, and Albert D. Smouse, *Pose Preference in Social and Business Photographs*, 7(3), pp. 76–82, Summer 1981.
Raiken, Laurin, review of *Kaballah and Art* (Léo Bronstein), 7(2), pp. 89–93, Spring 1981.
Ray, Dorothy Jean, *Eskimo Art: Tradition and Innovation in North Alaska*, reviewed by Nelson H. H. Graburn, 5(1), pp. 72–73, Fall 1978.
Real, Michael R., *Mass-Mediated Culture*, reviewed by Michael Intintoli, 6(1), pp. 90–93, Spring 1980.
Realism, Photography, and Journalistic Objectivity in 19th Century America, Dan Schiller, 4(2), pp. 86–98, Winter 1977.
The Redemption of Leisure: The National Board of Censorship and the Rise of Motion Pictures in New York City, 1900–1920, Daniel Czitrom, 10(4), pp. 2–6, Fall 1984.
Reed, Roland, *Photographs of the Piegan* (photo essay), 7(1), pp. 48–62, Winter 1981.
Reflections on "An American Family," Craig Gilbert, 8(1), pp. 24–54, Winter 1982.
Reflections on the Social Psychologists' Video Camera (review essay), Norman K. Denzin, 11(4), pp. 78–82, Fall 1985.
The Relationship of Verbal and Nonverbal Communication (Mary Ritchie Key, ed.), reviewed by Stuart J. Sigman, 8(2), pp. 90–93, Spring 1982.
Restoration of Behavior, Richard Schechner, 7(3), pp. 2–45, Summer 1981.
Returning Photographs to the Indians, Peter Gold, 9(3), pp. 2–14, Summer 1983.
Rich, Linda G., Joan Clark Netherwood, and Elinor B. Cahn, *East Baltimore: Tradition and Transition, A Documentary Photography Project* (photo essay), 7(3), pp. 58–75, Summer 1981.
Richter, Richard, *Producing Documentaries for Network Television*, 8(1), pp. 55–60, Winter 1982.
Robert Flaherty/Photographer, Jo-Anne Birnie Danzker, 6(2), pp. 5–32, Summer 1980.
Robertson, Shari, and Steve Feld, translation of *On the Vicissitudes of the Self: The Possessed Dancer, the Magician, the Sorcerer, the Filmmaker, and the Ethnographer* (Jean Rouch), 5(1), pp. 2–8, Fall 1978.
———, translation of *The Perceived and the Named* (Christian Metz), 6(3), pp. 56–68, Fall 1980.
Rogers, Phyllis, *My Favorite Foods are Dr. Pepper, Collard Greens, and Pizza, I'm Sure I'll Be a Good Clown*, 6(1), pp. 43–57, Spring 1980.
Rosand, David, *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto*, reviewed by Peter Burke, 11(4), p. 76, Fall 1985.
Rosbottom, Ronald C., review of *Beaux Gestes: A Guide to French Body Talk* (Laurence Wylie and Rick Stafford), 5(2), pp. 136–137, Spring 1979.
Rosenblum, Barbara, *Photographers at Work: A Sociology of Photographic Styles*, reviewed by Dan Schiller, 6(1), pp. 87–90, Spring 1980.
Rosenthal, Alan, *The Documentary Conscience: A Casebook in Film Making*, reviewed by John Stuart Katz, 9(3), pp. 92–93, Summer 1983.
———, *Documentary Film on Television: An Introduction*, 8(1), pp. 2–6, Winter 1982.
———, *Israel Television Documentary and "Pillar of Fire,"* 8(1), pp. 71–83, Winter 1982.
Rosenthal, Robert, ed., *Skill in Nonverbal Communication: Individual Differences*, reviewed by Robert E. Kraut, 7(1), pp. 81–83, Winter 1981.
Roskill, Mark, and David Carrier, *John Berger as Critic* (review essay), 7(2), pp. 72–84, Spring 1981.
Rotha, Paul, with the assistance of Basil Wright, *Nanook and the North*, 6(2), pp. 33–60, Summer 1980.
Rothman, William, *Hitchcock—The Murderous Gaze* (Briefly Noted), 9(4), p. 90, Fall 1983.
Rouch, Jean, *The Camera and Man*, 1(1), pp. 37–44, Fall 1974.
———, *The Cinema of the Future?*, 11(1), pp. 30–37, Winter 1985.
———, *On the Vicissitudes of the Self: The Possessed Dancer, the Magician, the Sorcerer, the Filmmaker, and the Ethnographer*, trans. by Steven Feld and Shari Robertson, 5(1), pp. 2–8, Fall 1978.
———, *The Situation and Tendencies of the Cinema in Africa, Part 1*, trans. by Steven Feld, 2(1), pp. 51–58, Spring 1975.
———, *The Situation and Tendencies of the Cinema in Africa, Part 2*, trans. by Steven Feld, 2(2), pp. 112–121, Fall 1975.
Royal Rhetoric and the Development of Historical Narrative in Neo-Assyrian Reliefs, Irene J. Winter, 7(2), pp. 2–38, Spring 1981.
Royce, Anya Peterson, *The Anthropology of Dance*, reviewed by Najwa Adra, 5(1), pp. 76–78, Fall 1978.
Ruby, Jay, *Editor's Introduction to Photographs of the Piegan*, 7(1), pp. 48–51, Winter 1981.
———, *Francis L. Cooper, Spruce Hill Photographer*, 11(4), pp. 12–29, Fall 1985.
———, *Harald Lechenperg, Photojournalist*, 11(2), pp. 61–75, Spring 1985.
———, *An Interview with Bernd Lohse*, 11(2), pp. 77–79, Spring 1985.
———, *Introduction: Editor's Note, "Images of the U.S.A.,"* 11(2), pp. 2–3, Spring 1985.
———, *Introduction: A Reevaluation of Robert J. Flaherty, Photographer and Filmmaker*, 6(2), pp. 2–4, Summer 1980.
———, *Is an Ethnographic Film a Filmic Ethnography?*, 2(2), pp. 104–111, Fall 1975.
———, *The Other Worlds of Joe Steinmetz* (photo essay), 10(4), pp. 61–75, Fall 1984.
———, *The United States View Company of Richfield, Pennsylvania* (photo essay), 9(4), pp. 45–64, Fall 1983.
———, review of *Worlds in a Small Room* (Irving Penn), 4(1), pp. 62–63, Spring 1977.
———, ed., *A Crack in the Mirror: Reflexive Perspectives in Anthropology* (Briefly Noted), 8(3), p. 96, Summer 1982.
———, and Larry Gross, *Editorial*, 6(1), p. 2, Spring 1980.
Russell, Bruce, *Wilhelm von Pluschow and Wilhelm von Gloeden: Two Photo Essays*, 9(2), pp. 57–80, Spring 1983.
Russell, Frank D., *Picasso's Guernica: The Labyrinth of Narrative and Vision* (review essay by Rudolf Arnheim), 7(2), pp. 84–88, Spring 1981.
Russo, John Paul, review of *Two or Three Things I Know About Her: Analysis of a Film by Godard* (Alfred Guzzetti), 8(3), pp. 82–86, Summer 1982.

Sacks, Sheldon, ed., *On Metaphor*, reviewed by Carla Sarett, 6(1), pp. 81–84, Spring 1980.
Salomon, Gavriel, *Interaction of Media, Cognition, and Learning*, reviewed by Paul Messaris, 8(1), pp. 121–122, Winter 1982.
Salvaggio, Jerry L., review essay of *Semiotics of the Cinema* (Jurij Lotman), 7(3), pp. 87–91, Summer 1981.
Sarett, Carla, review of *On Metaphor* (Sheldon Sacks, ed.), 6(1), pp. 81–84, Spring 1980.
Sauzier, Bertrand, *An Interpretation of "Man with the Movie Camera,"* 11(4), pp. 30–53, Fall 1985.
The Savage European: A Structural Approach to European Iconography of the American Indian, Bernadette J. Bucher, 2(2), pp. 80–86, Fall 1975.
Schechner, Richard, *Restoration of Behavior*, 7(3), pp. 2–45, Summer 1981.
———, *Between Theater and Anthropology* (Briefly Noted), 11(3), p. 94, Summer 1985.
Scherer, Joanna Cohan, *Pictures as Documents: Resources for the Study of North American Ethnohistory*, 2(2), pp. 65–66, Fall 1975.
———, *You Can't Believe Your Eyes: Inaccuracies in Photographs of North American Indians*, 2(2), pp. 67–79, Fall 1975.
———, review of *The Vanishing Race and Other Illusions: Photographs of Indians by Edward S. Curtis* (Christopher M. Lyman), 11(3), pp. 78–85, Summer 1985.
Schiller, Dan, *Realism, Photography, and Journalistic Objectivity in 19th Century America*, 4(2), pp. 86–98, Winter 1977.
———, review of *Photographers at Work: A Sociology of Photographic Styles* (Barbara Rosenblum), 6(1), pp. 87–90, Spring 1980.
Schwartz, Dona, review of *Leonardo's Rules of Painting: An Unconventional Approach to Modern Art* (James Beck), 6(2), pp. 88–89, Summer 1980.
Secret Sculptures of Komo: Art and Power in Bamana (Bambara) Initiation Associations (Patrick R. McNaughton), reviewed by Jean M. Borgatti, 6(2), pp. 82–83, Summer 1980.
Seeing: Illusion, Brain and Mind (John P. Frisby), reviewed by Colin Ware, 8(1), pp. 123–125, Winter 1982.
Seeing Through Clothes (Anne Hollander), reviewed by David Kunzle, 7(2), pp. 94–96, Spring 1981.
Seeking a Better Life: Jewish Poultry Farmers in New Jersey (photo essay), Rita Nannini, photographs, and Stephanie Fins, text, 11(3), pp. 54–77, Summer 1985.
Seen to Be Believed: Some Problems in the Representation of Gay People as Typical, Richard Dyer, 9(2), pp. 2–19, Spring 1983.
Segel, Shari, and Rhoda Metraux, *Margaret Mead: Anthropologist of Our Time* (arrangement of photo essay), 6(1), pp. 4–14, Spring 1980.
Sekula, Allan, *Photography Against the Grain: Essays and Photo Works 1973–1983* (Briefly Noted), 11(3), p. 94, Summer 1985.
Selections from the Work of Bernd Lohse (photo essay), 11(2), pp. 83–112, Spring 1985.
The Selling of the Empire: The Imperial Film Unit, 1926–1933, Paul Swann, 9(3), pp. 15–24, Summer 1983.
Seltzer, Leo, *Document of a Documentary: "Fate of a Child,"* 8(3), pp. 41–54, Summer 1982.
Semiology of Graphs: Diagrams, Networks, Maps (Jacques Bertin), reviewed by Howard S. Becker, 10(4), pp. 76–77, Fall 1984.
Semiotics of the Cinema (Jurij Lotman), review essay by Jerry L. Salvaggio, 7(3), pp. 87–91, Summer 1981.
Semiotics Unfolding: Proceedings of the Second Congress of the International Association for Semiotic Studies, Tasso Borbe, ed. (Briefly Noted), 10(2), p. 92, Spring 1984.
The Sense of Order: A Study in the Psychology of Decorative Art (E. H. Gombrich), reviewed by D. N. Perkins, 6(1), pp. 77–81, Spring 1980.
Sexuality in World Cinema, James L. Limbacher (Briefly Noted), 10(3), p. 96, Summer 1984.
Seymour, Daniel, *A Loud Song*, reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.
Shiff, Richard, *Miscreation*, 7(2), pp. 57–71, Spring 1981.
———, *The Technique of Originality: "Innocence" and Artifice in the Painting of Corot, Monet, and Cézanne*, 8(4), pp. 2–32, Fall 1982.
———, *Cézanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art*, reviewed by Margaret Olin, 11(3), pp. 86–89, Summer 1985.
Shinar, Dov, *Art and Communications in the West Bank: Visual Dimensions of Palestinian Nation Building*, 10(2), pp. 2–15, Spring 1984.
The Short Season of Sharon Springs: Portrait of an American Village, Stuart M. Blumin with photographs by Hansi Durlach (Briefly Noted), 8(2), p. 94, Spring 1982.
Show Us Life: Toward a History and Aesthetics of the Committed Documentary (Thomas Waugh), reviewed by Jeanne Thomas Allen, 11(4), pp. 76–78, Fall 1985.
Sigman, Stuart J., review of *Emotion in the Human Face* (Paul Ekman, ed.), 9(4), pp. 88–89, Fall 1983.
———, review of *The Relationship of Verbal and Nonverbal Communication* (Mary Ritchie Key, ed.), 8(2), pp. 90–93, Spring 1982.
Silber, Mark, review of *The Camera of My Family* (Catherine Hanf Noren), 5(1), pp. 67–70, Fall 1980.
———, review of *A Loud Song* (Daniel Seymour), 5(1), pp. 67–70, Fall 1980.
———, review of *Elsa's Housebook: A Woman's Photojournal* (Elsa Dorfman), 5(1), pp. 67–70, Fall 1980.
———, review of *The Family Album of Lucybelle Crater* (Ralph Eugene Meatyard), 5(1), pp. 67–70, Fall 1980.
———, review of *City Families—Chicago and London* (Roslyn Banish), 5(1), pp. 67–70, Fall 1980.
Silver Cities: The Photography of American Urbanization, 1839–1915 (Peter B. Hales), reviewed by Miles Orvell, 10(4), pp. 80–83, Fall 1984.
Siroto, Leon, review of *Art and Death in a Senufo Village* (Anita J. Glaze), 10(4), pp. 83–88, Fall 1984.
The Situation and Tendencies of the Cinema in Africa, Part 1 (Jean Rouch), trans. by Steven Feld, 2(1), pp. 51–58, Spring 1975.
The Situation and Tendencies of the Cinema in Africa, Part 2 (Jean Rouch), trans. by Steven Feld, 2(2), pp. 112–121, Fall 1975.
Skill in Nonverbal Communication: Individual Differences (Robert Rosenthal, ed.), reviewed by Robert E. Kraut, 7(1), pp. 81–83, Winter 1981.
Smith, Michael P., *Spirit World: Pattern in the Expressive Culture of Afro-American New Orleans*, reviewed by Charles Keil, 11(3), pp. 90–91, Summer 1985.
Smouse, Albert D., and Janet Mills Ragan, *Pose Preference in Social and Business Photographs*, 7(3), pp. 76–82, Summer 1981.
The Snapshot (Jonathan Green, ed.), review essay by Richard Chalfen, 9(3), pp. 70–84, Summer 1983.
The Snapshot Photograph—The Rise of Popular Photography 1888–1939 (Brian Coe and Paul Gates), review essay by Richard Chalfen, 9(3), pp. 70–84, Summer 1983.
Snyder, Joel, *Documentary without Ontology*, 10(1), pp. 78–95, Winter 1984.
———, review of *Before Photography* (Peter Galassi), 8(1), pp. 110–116, Winter 1982.
A Sociovidistic Approach to Children's Filmmaking: The Philadelphia Project, Richard Chalfen, 7(1), pp. 2–32, Winter 1981.
Sol Worth (1922–1977), 4(2), pp. 68–77, Winter 1977.
Sol Worth and the Study of Visual Communications, Larry Gross, 6(3), pp. 2–19, Fall 1980.
Some Observations about Contemporary Cuban Photography: The Union of Cuban Writers and Artists (UNEAC), Amy Conger, 8(4), pp. 62–80, Fall 1982.
Sontag, Susan, *On Photography*, reviewed by Derral Cheatwood, 5(2), pp. 140–143, Spring 1979.

Spiegel, John P., and Pavel Machotka, *Construction of Pictorial Meaning*, 5(2), pp. 115–131, Spring 1979.
Spirit World: Pattern in the Expressive Culture of Afro-American New Orleans (Michael P. Smith), reviewed by Charles Keil, 11(3), pp. 90–91, Summer 1985.
Spoto, Donald, *The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures*, reviewed by Paul Messaris, 6(2), pp. 89–90, Summer 1980.
Sprague, Stephen, *How I See the Yoruba See Themselves*, 5(1), pp. 9–28, Fall 1978.
Spray It Loud, Jill Posener (Briefly Noted), 9(3), p. 94, Summer 1983.
Steakley, James D., *Iconography of a Scandal: Political Cartoons and the Eulenburg Affair*, 9(2), pp. 20–51, Spring 1983.
Stein, Judith E., review essay of *Anonymous Was a Woman* (Mirra Bank), 6(2), pp. 84–87, Summer 1980.
———, review essay of *The Obstacle Race: The Fortunes of Women Painters and Their Work* (Germaine Greer), 6(2), pp. 84–87, Summer 1980.
———, review essay of *Women Artists of the Arts and Crafts Movement* (Anthea Callen), 6(2), pp. 84–87, Summer 1980.
Stewart, Hilary, *Looking at Indian Art of the Northwest Coast*, (review essay by Aldona Jonaitis), 6(2), pp. 90–92, Summer 1980.
Strong, Roy, *The English Renaissance Miniature*, reviewed by Peter Burke, 11(3), pp. 91–92, Summer 1985.
Studying the Home Mode: An Exploration of Family Photography and Visual Communication, Christopher Musello, 6(1), pp. 23–42, Spring 1980.
Studying Visual Communication, Sol Worth, ed. by Larry Gross (Briefly Noted), 7(4), p. 92, Fall 1981.
Suburbia (Bill Owens), reviewed by Howard S. Becker, 3(1), pp. 63–64, Spring 1976.
A Sum of Destructions: Violence, Paternity, and Art in Picasso's "Guernica," John O. Jordan, 8(3), pp. 2–27, Summer 1982.
Sutton-Smith, Brian, review of *Children as Filmmakers* (John Lidstone and Don McIntosh), 4(2), pp. 140–141, Winter 1977.
———, review of *Invented Worlds: The Psychology of the Arts* (Ellen Winner), 9(4), pp. 85–86, Fall 1983.
———, review of *Make Your Own Animated Movies: Yellowball Workshop Film Techniques* (Yvonne Anderson), 4(2), pp. 140–141, Winter 1977
———, review of *Video and Kids, Radical Software/Changing Channels* (Peter Haratonik and Kit Laybourne, eds.), 4(2), pp. 140–141, Winter 1977.
———, review of *Young Animators and Their Discoveries* (Roger Larsen, Lynne Hofer, and Jaime Barrios), 4(2), pp. 140–141, Winter 1977.
———, review of *Young Fimmakers* (Rodger Larson with Ellen Meade), 4(2), pp. 140–141, Winter 1977.
———, Michael Griffin, and Frank Eadie, *Filmmaking by "Young Filmmakers,"* 9(4), pp. 65–75, Fall 1983.
Swann, Paul, *The Selling of the Empire: The Imperial Film Unit, 1926–1933*, 9(3), pp. 15–24, Summer 1983.
Symbolic Functions of "Drug Abuse": A Mass Communication Approach, George Gerbner, 1(1), pp. 27–34, Fall 1974.
Szombati-Fabian, Ilona, and Johannes Fabian, *Art, History, and Society: Popular Painting in Shaba, Zaire*, 3(1), pp. 1–21, Spring 1976.

Talking Pictures: A Study of Proletarian Mothers in Lima, Peru, Ximena B. Bunster, 5(1), pp. 37–55, Fall 1978.
A Tall Tale Retold: The Influence of the Photographs of William Henry Jackson on the Passage of the Yellowstone Park Act of 1872, Howard Bossen, 8(1), pp. 98–109, Winter 1982.
Tanaka, Ikko, and Koike Kazuko, *Japan Color* (Briefly Noted), 10(3), p. 96, Summer 1984.
Taureg, Martin, *The Development of Standards for Scientific Films in German Ethnography*, 9(1), pp. 19–29, Winter 1983.
The Technique of Originality: "Innocence" and Artifice in the Painting of Corot, Monet, and Cézanne, Richard Shiff, 8(4), pp. 2–32, Fall 1982.
Television News and the Metaphor of Myth, Gaye Tuchman, 5(1), pp. 56–62, Fall 1978.
Temporal and Spatial Transitions in American Fiction Films, John Carey, 1(1), pp. 45–50, Fall 1974.
Thomas, Sari, ed., *Film/Culture: Explorations of Cinema in Its Social Context*, reviewed by Michael Griffin, 10(3), pp. 94–95, Summer 1984.
Thompson, Robert Farris, *African Art in Motion: Icon and Act in the Collection of Katherine Coryton White* (review essay by Robert Plant Armstrong), 6(2), pp. 77–82, Summer 1980.
Three Classic American Photographs: Texts and Contexts, James L. Enyeart, Robert Monroe, and Philip Stokes (Briefly Noted), 9(3), p. 94, Summer 1983.
Through Navajo Eyes: An Exploration of Film Communication and Anthropology (Sol Worth and John Adair), reviewed by Margaret Mead, 2(2), pp. 122–124, Fall 1975.
Tichich, Richard, *Presidentes Municipales* (photo essay), 6(3), pp. 76–83, Fall 1980.
Time Frames—The Meaning of Family Pictures (Michael Lesy), review essay by Richard Chalfen, 9(3), pp. 70–84, Summer 1983.
Tiv Song (Charles Keil), reviewed by Paul Bohannan, 7(3), pp. 83–86, Summer 1981.
Torrentius and His Camera, Erik Barnouw, 10(3), pp. 22–29, Summer 1984.
Toward a Cinema of Ideas, Julie M. Gustafson with Nancy Peckinham and Muriel Diman, 8(1), pp. 61–70, Winter 1982.
Toward a Researchable Film Language, Steven Feld and Carroll Williams, 2(1), pp. 25–32, Spring 1975.
The Transfiguration of the Commonplace (Arthur C. Danto), reviewed by David Carrier, 8(3), pp. 86–88, Summer 1982.
Trojan, Judith, *American Family Life Films* (Briefly Noted), 9(1), p. 94, Winter 1983.
Tuchman, Gaye, *Television News and the Metaphor of Myth*, 5(1), pp. 56–62, Fall 1978.
———, Arlene Kaplan Daniels, and James Benet, eds., *Hearth and Home: Images of Women in the Mass Media*, reviewed by Michael Morgan, 5(2), pp. 137–138, Spring 1979.
Tufte, Edward R., *The Visual Display of Quantitative Information*, reviewed by Howard S. Becker, 10(4), pp. 76–77, Fall 1984.
Two or Three Things I Know About Her: Analysis of a Film by Godard (Alfred Guzzetti), reviewed by John Paul Russo, 8(3), pp. 82–86, Summer 1982.

Ucko, Peter J., ed., *Form in Indigenous Art: Schematisation in the Art of Aboriginal Australia and Prehistoric Europe*, reviewed by Nancy D. Munn, 9(1), pp. 84–86, Winter 1983.
Ukrainian-Americans: An Ethnic Portrait (photo essay), Donald P. Lokuta, photographs, and David S. Cohen, text, 9(1), pp. 36–52, Winter 1983.
Understanding Pictures In Papua New Guinea (Bruce L. Cook), reviewed by Paul Messaris, 9(1), pp. 82–83, Winter 1983.
The United States View Company of Richfield, Pennsylvania (photo essay), Jay Ruby, 9(4), pp. 45–64, Fall 1983.

The Vanishing Race and Other Illusions: Photographs of Indians by Edward S. Curtis (Christopher M. Lyman), reviewed by Joanna Cohan Scherer, 11(3), pp. 78–85, Summer 1985.
Vernacular Photography: FSA Images of Depression Leisure, George Abbott White, 9(1), pp. 53–75, Winter 1983.
Video and Kids, Radical Software/Changing Channels (Peter Haratonik and Kit Laybourne, eds.), reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.

Videotape on Trial: A View from the Jury Box (Gerald R. Miller and Norman E. Fontes), reviewed by Phoebe C. Ellsworth, 8(2), pp. 84–86, Spring 1982.
Visual Contexts: A Photographic Research Method in Anthropology, Victor J. Caldarola, 11(3), pp. 33–53, Summer 1985.
The Visual Display of Quantitative Information (Edward R. Tufte), reviewed by Howard S. Becker, 10(4), pp. 76–77, Fall 1984.
Visual Language in Science and the Exercise of Power: The Case of Cartography in Early Modern Europe, Chandra Mukerji, 10(3), pp. 30–45, Summer 1984.
Vitagraph before Griffith: Forging Ahead in the Nickelodeon Era, Jon Gartenberg, 10(4), pp. 7–23, Fall 1984.
Vito Russo, The Celluloid Closet: Homosexuality in the Movies (review essay), Richard Dyer, 9(2), pp. 52–56, Spring 1983.
Vogel, Amos, review essay of *Art in the Third Reich* (Berthold Hinz), 8(4), pp. 81–84, Fall 1982.

Walbiri Iconography (Nancy D. Munn), reviewed by Mark Glazer, 2(2), pp. 126–127, Fall 1975.
Walker Evans at Work (John T. Hill, ed.), reviewed by Stuart Liebman, 10(2), pp. 89–91, Spring 1984.
Ware, Colin, review of *Seeing: Illusion, Brain and Mind* (John P. Frisby), 8(1), pp. 123–125, Winter 1982.
Washburn, Dorothy K., ed., *Hopi Kachina: Spirit of Life*, reviewed by M. Jane Young, 8(1), pp. 117–118, Winter 1982.
Watkins, Susan Cotts, *Graphics in Demography*, 11(3), pp. 2–21, Summer 1985.
Waugh, Thomas, *Show Us Life: Toward a History and Aesthetics of the Committed Documentary*, reviewed by Jeanne Thomas Allen, 11(4), pp. 76–78, Fall 1985.
Ways of Seeing (four programs produced by BBC-TV, 1972), reviewed by George F. Custen, 5(2), pp. 144–148, Spring 1979.
Ways of Seeing (John Berger, Sven Blomberg, Chris Fox, Michael Dibb, and Richard Hollis), reviewed by George F. Custen, 5(2), pp. 144–148, Spring 1979.
Webb, Todd, *Georgia O'Keeffe: The Artist's Landscape* (Briefly Noted), 10(4), p. 92, Fall 1984.
Webster, Frank, *The New Photography*, reviewed by Richard Chalfen, 10(3), pp. 89–91, Summer 1984.
Wechsler, Judith, *Caricature, Newspapers, and Politics—Paris in the 1830s*, 7(4), pp. 2–29, Fall 1981.
———, *A Human Comedy: Physiognomy and Caricature in 19th Century Paris*, reviewed by David Kunzle, 9(3), pp. 89–91, Summer 1983.
We Won't Play Nature to Your Culture (Barbara Kruger), reviewed by David Carrier, 10(4), pp. 88–91, Fall 1984.
White, George Abbott, *Vernacular Photography: FSA Images of Depression Leisure*, 9(1), pp. 53–75, Winter 1983.
Why Dance Films Do Not Look Right: A Study in the Nature of the Documentary of Movement as Visual Communication, Virginia Loring Brooks, 10(2), pp. 44–67, Spring 1984.
Wilhelm von Pluschow and Wilhelm von Gloeden: Two Photo Essays, Bruce Russell, 9(2), pp. 57–80, Spring 1983.
Williams, Carroll, and Steven Feld, *Toward a Researchable Film Language*, 2(1), pp. 25–32, Spring 1975.
Wilson, Brent, and Marjorie Wilson, review of *Artful Scribbles* (Howard Gardner), 7(1), pp. 86–89, Winter 1981.
Wilson, John, *Comments on Work with Film Preliterates in Africa*, 9(1), pp. 30–35, Winter 1983.
Winner, Ellen, *Invented Worlds: The Psychology of the Arts*, reviewed by Brian Sutton-Smith, 9(4), pp. 85–86, Fall 1983.
Winter, Irene J., *Royal Rhetoric and the Development of Historical Narrative in Neo-Assyrian Reliefs*, 7(2), pp. 2–38, Spring 1981.
Wohlstein, Ronald T., *Filming Collective Behavior and the Problem of Foreshortened Perspective: A Corrective Method*, 4(2), pp. 81–85, Winter 1977.
Wollheim, Richard, *Art and Its Objects*, reviewed by David Carrier, 8(3), pp. 86–88, Summer 1982.
Women Artists of the Arts and Crafts Movement (Anthea Callen), review essay by Judith E. Stein, 6(2), pp. 84–87, Summer 1980.
Word and Image: French Painting of the Ancien Régime (Norman Bryson), reviewed by David Carrier, 9(3), pp. 84–88, Summer 1983.
World on a Glass Plate: Early Anthropological Photographs from the Pitt Rivers Museum, Oxford, Elizabeth Edwars and Lynne Williamson (Briefly Noted), 8(2), p. 94, Spring 1982.
Worlds in a Small Room (Irving Penn), reviewed by Jay Ruby, 4(1), pp. 62–63, Spring 1977.
The World Viewed: Works of Nineteenth–Century Realism, Marjorie Munsterberg, 8(3), pp. 55–69, Summer 1982.
Worth, Sol, *Editor's Introduction*, 1(1), pp. 1–2, Fall 1974.
———, *Editor's Introduction to Gender Advertisements* (Erving Goffman), 3(2), pp. 65–68, Fall 1976.
———, *Margaret Mead and the Shift from "Visual Anthropology" to the "Anthropology of Visual Communication,"* 6(1), pp. 15–22, Spring 1980.
———, *Studying Visual Communication*, ed. by Larry Gross (Briefly Noted), 7(4), p. 92, Fall 1981.
———, and John Adair, *Through Navajo Eyes: An Exploration of Film Communication and Anthropology*, reviewed by Margaret Mead, 2(2), pp. 122–124, Fall 1975.
Wright, Basil, and Paul Rotha, *Nanook and the North*, 6(2), pp. 33–60, Summer 1980.
Wylie, Laurence, and Rick Stafford, *Beaux Gestes: A Guide to French Body Talk*, reviewed by Ronald C. Rosbottom, 5(2), pp. 136–137, Spring 1979.

Yochelson, Bonnie, *Clarence H. White Reconsidered: An Alternative to the Modernist Aesthetic of Straight Photography*, 9(4), pp. 24–44, Fall 1983.
———, review of *Alfred Stieglitz: Photographs and Writings* (Sara Greenough and Juan Hamilton, eds.), 10(2), pp. 84–88, Spring 1984.
You Can't Believe Your Eyes: Inaccuracies in Photographs of North American Indians, Joanna Cohan Scherer, 2(2), pp. 67–79, Fall 1975.
Young, Becky, *The Nude as a Metaphor* (photo essay), 9(3), pp. 25–49, Summer 1983.
Young, Ellan, review of *Documentary Photography, A Personal View* (Bill Owens), 7(1), pp. 92–93, Winter 1981.
———, review of *Publish Your Own Book* (Bill Owens), 7(1), pp. 92–93, Winter 1981.
Young, M. Jane, review of *Hopi Kachina: Spirit of Life* (Dorothy K. Washburn, ed.), 8(1), pp. 117–118, Winter 1982.
Young Animators and Their Discoveries (Roger Larsen, Lynne Hofer, and Jaime Barrios), reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.
Young Filmmakers (Roger Larson with Ellen Meade), reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.

Zarrilli, Phillip, *A Microanalysis of Performance Structure and Time in Kathakali Dance-Drama*, 9(3), pp. 50–69, Summer 1983.
Zelinsky, Wilbur, review of *The History of Topographic Maps: Symbols, Pictures and Surveys* (P. D. A. Harvey), 8(3), pp. 88–89, Summer 1982.
Zone V: Photojournalism, Ethics, and the Electronic Age, Howard Bossen, 11(3), pp. 22–32, Summer 1985.